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CENTURY 21. ISSUE 9. SUMMER 1992

If I collected stamps I'd have quite a collection by now! These offices regularly receive letters from all over the world...from film clubs in India and Poland, for example. From readers in America, Holland, Italy, Canada, Jamaica, Japan and so on, proving that Gerry's programmes not only have a lasting but also a worldwide appeal.

Funnily enough, the most puzzling letters sent to me are not from abroad, where readers by hook or by crook seem able to get hold of this publication, but from this country, where some of you are still experiencing acute difficulty in buying Century 21. One reader, as an example, rang up to see if Issue 2 was out as we were busy working on issue 5!

If you snap up your favourite magazine from a specialist shop and leave availability to chance, why not order it from them from now on, making sure you get each issue as we publish. If they tell you they can't get the mag. refer them to us - we'll soon have some in the post to them! Remember,too, that we also operate a subscription service, and that subscribing to Century 21 means you get your copy still hot from the presses mailed to you in a stiff envelope.

We've lots more to bring you in the near (and not-so-near) future via a stack of Anderson personalities all waiting and willing to tell their stories to this title. If you want to add their contributions to your collection, why not subscribe or place a regular order today... then I can stop worrying about those of you who seem to be missing out on C21 and get back to the all-important business of stamp collecting!

Mike Reccia, Editor.

The opinions expressed in the articles and features in this magazine are those of the individual contributors and are not necessarily shared by Century 21.

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Newsdesk

NEW ANIMATION SERIES CONTINUES APACE

Gerry Anderson reports continuing progress in getting his new animation series on our screens, hopefully for the Autumn 1993 season. Last issue we reported that the production was entitled ***Star Force*** but we now understand the working title is back to the original ***G-Force***. "We're hoping to pleasantly resolve any problems in using this title with the Japanese animation company who created the 1980s series of apparently the same name," said Gerry. "There evidently was a range of toys called Star Force so we considered Astro Force but even this was not totally clear so we reverted to G-Force...besides I really wanted to stick to this as, to me, it always sounded just right."

Tony Barwick had written three stories for the new show before falling quite ill (thankfully, he's now recovering) so, in the interim, Gerry wrote one story with Mark Harris contributing a further three. Mark began his association with Gerry as a youngster with the original Blackpool exhibition before moving on to Terrahawks and other such prestige projects as Return of the Jedi

The first three episodes have been storyboarded and sent to Russia for the animation process to begin. Director Phil Littler was in the Commonwealth of Independent States as we went to press with the first line tests (very rough visuals) expected shortly. Mary and Gerry Anderson were also hoping to travel to Russia very soon to see for themselves the facilities offered by Videofilm Corporation.

Gerry's new company created to produce G-Force is called "Inimitable G.F.I.", as opposed to plain old "Inimitable"! Evidently, in the series, a 1990s version of "F.A.B." is "G.F.I."...Go For It. The response is "Y.G.I."....You've Got It!!!

Gerry looks after his own!

In what we are sure is a move welcomed by our readership, we are delighted to tell you that Gerry's business manager, Michael Cohen of MPC Entertainment, has successfully reached an agreement with ITC Entertainment whereby Gerry will promote all of his ITC series. "Through Michael, I now have a very good relationship with ITC," reported Gerry.

As we go to press, Gerry is entering the second month of his stage tour. Having sold out in Torquay and pulled in 500-plus people at his Llandudno "gig", the success of the shows seems assured. Sadly, by the time you read this, it will all be over but memories of Phil Rae's magnificent original FAB-1 puppet size car and Richard Gregory's replica Thunderbirds 1 and 2 will linger on awhile amongst audiences who audibly gasped when they were first seen on stage...not forgetting the supporting puppet cast of Lady Penelope, Jeff Tracy, Brains and Gerry's own original Parker !

Gerry's Tour – final preparations before the curtain rises : Simon Archer with TB1 : TB2 at the show : Gerry signs souvenirs for new young fans.

***Space Police* . . locked away or on patrol???**

We hope to bring you more information soon, but various of our sources indicate almost frenzied activity surrounding Gerry's pilot film *Space Police*.. Is finance for a series finally emerging? We don't know, but rest assured you'll be the first to know if and when anything is announced !

Polygram Video: New releases at last!!!

We all thought it might never happen but, finally, Polygram Video have finally released brand new Gerry Anderson material in the U.K. The final *Joe 90* is now with us, as is the long awaited latest UFO. Both are priced at £7:99. Details are:-

Joe 90 Vol.8:- *Mission X-41; Test Flight; See You Down There* and *The Birthday.*

UFO Vol. 7: - *Subsmash* and *The Dalotek Affair.*

Even better news is that *UFO* Vols. 8, 9 and 10 should follow in June, July and August respectively!!!

Gerry Anderson Resigns From International Rescue

It is with a certain amount of sadness that we have to report that Gerry Anderson has felt it necessary to resign from International Rescue, the real-life organisation that was created in the 1980s and found inspiration in the concept behind its puppet namesake in *Thunderbirds*. We all remember the stunning successes the organisation had around the world in recent years but it was more the domestic organisational side of things that Gerry found himself growing increasingly apart from.

"Most of the people who set the organisation up in the first place have now left International Rescue and, quite frankly, I simply didn't agree with

many of the ideas the new people wanted to introduce," said a genuinely perturbed Mr Anderson. It seems things culminated in an, at times, quite lively Annual General Meeting, after which Gerry took his decision.

ITC HOME VIDEO CONTINUE TO WAVE THE FLAG! .

As the two "rival" video companies for classic British TV adventure (ITC and Polygram) seem to now enjoy a close working relationship (ITC product is being distributed by Polygram), the benefits are being reaped for all. ITC certainly continue to "do the business" in continuing to release some great stuff. This is what's happening:

May 11th:

The Protectors Vol. 1 *2000ft To Die; Brotherhood; Disappearing Trick* and *Fighting Fund* (£10:99)

The Protectors Vol.2 *The last Frontier; Quin; A Pocketful of Posies* and *The first Circle* (£10: 99)

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Carry On Vol. 2 *The prisoner of Spenda; The Nine Old Cobblers* and *The Case of the Coughing Parrot* (£10:99)

May 26th:

Morecambe and Wise - *Two of a Kind*(60 minute highlights of their 1962 ATV series (£10:99)

June 8th:

Robin Hood Vol. 3 *Pepper; A Tuck In Time; The Charter* and *The Salt King (£10: 99)*

Fireball XL5 Vol. 3 *Space Monster; Flying Zodiac; XL5 to H20* and *A Spy In Space (£8: 99)*

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Department S Vol. 1 Six *Days* and *Trojan Tanker* (£10:99)

Department S Vol. 2 *The Man From X* and *The Pied Piper of Hambledown (£10: 99)*

POSITIVE TRACK

November 18th. - November 22nd., 1992. Given venues around Nottingham feature The Mime Theatre project alternating with 'The Three Musketeers' and 'New Worlds'.

November 20th. - December 7th., 1991. Haymarket Theatre, Leicester. Ed Bishop stars as Walter Franz in Arthur Miller's 'The Price'.

December 21st. - February 8th.,1991. The Theatre Royal, Nottingham. George Sewell stars as Baron Hardup in Cinderella.

December 29th., 1991. Silver Dream Racer. BBC 2. Film features Ed Bishop. *PTs by Tina Balley, Nottingham.*

January 20th., 1992. Neighbours, BBC 1. Australian actor Gary Files who plays Tom Ramsey and is also the man behind many voices in Captain Scarlet, Joe 90 and The Secret Service returns to the series after an absence of nearly 4 years. *PT Graham Keenan, Cleveland.*

February 26th., 1992. Videoview. Channel 4. Gerry Anderson is interviewed and there is also a competition to win Anderson videos.

February 28th., 1992. This Morning. Granada. Shane Rimmer, Matt Zimmerman and Slyvia Anderson appear talking about Thunderbirds and recreating voiceovers. *PTs our own Martin Hutchinson, Bolton.*

February 29th., 1992. TV Heaven. Channel 4. Includes very brief black-and white clips and opening credits of Stingray plus Nyree Dawn Porter and Geoffrey Bayldon (Space: 1999 - One Moment Of Humanity) in 'The Saint'. *PT Robert Reid, Falkirk.*

March 8th.,1992. Wired For Sound. Radio 2. Gerry Anderson can be heard on The Cliff Richard story talking about Cliff's involvement with the film 'Thunderbirds Are Go'. The Shadows version of the theme is played.

March 12th.,1992. The Full Wax II. BBC 1. Alan Tracy appears during the opening titles in a clip from 'Attack Of The Alligators'. *PTs Chris Drake, Grimsby.*

March 21st., 1992. TV Heaven. Channel 4. Clip and opening credits from UFO, plus George Sewell in 'Manhunt'.

March 21st , 1992. Nothing But The Night. BBC 1. Christopher Lee (guest in Space: 1999) stars.

March 22nd. The 39 Steps. BBC 1. features Prentis Hancock. Dr. Strangelove. Channel 4 features Shane Rimmer. So Haunt Me. BBC 1 features David Graham.

March 27/28th., 1992. The Black Rider. Granada. Kenneth Connor (voices for Torchy and Four Feather Falls) appears.

March 30th., 1992. Sons And Daughters. Granada. A bearded Nick Tate plays James Hamilton in this Australian soap.

March 31st. - April 1st., 1992. An Eye For An Eye. Granada. Film stars Christopher Lee.

April 1st., 1992. Goldfinger. Granada. Lois Maxwell (Atlanta Shore) plays Miss Moneypenny. *PTs Martin Hutchinson, Bolton.*

April 2nd., 1992. Blue Peter. BBC 1. Much of the programme is dedicated to Thunderbirds. Gerry Anderson, Christine Glanville and Mary Turner make an appearance, as do Parker and Penelope in a special set. The re-furbished puppet-size FAB 1 is shown together with a large model of TB 2. and resin casts of the new Thunderbirds toys. *PT by your own Ed.*

April 2nd.- 3rd., 1992. Once Upon A Spy. Granada. Christopher Lee turns up again in this film.

April 4th., 1992. TV Heaven. Channel 4. Shows pilot episode of Randall Hopkirk (Deceased) starring Mike Pratt (UFO - The Psychobombs) and featuring Dolores Mantez (UFO). Also, Sound Editor Roy Lafbery was Dialogue Editor on Thunderbirds. *PTs Martin Hutchinson, Bolton.*

April 5th., 1992. Jeeves and Wooster. Granada. Matt Zimmerman appears in this episode of the popular series. *PT. Ed again.*

April 6th., 1992. Television's Greatest Hits. BBC 1. Nicholas (Tex Tucker) Parsons appears in a Benny Hill clip.

April 7th. - 8th., 1992. Cuba Crossing. Granada. Film stars Robert Vaughn. *PT Martin Hutchinson, Bolton.*

April 8th., 1992. Robron's People. Tyne Tees Television. Gerry Anderson makes an appearance on the 'Robron's People' chat show and is interviewed by local celebrity Alan Robron. *PT by Neil Thompson, Tyneside.*

April 17th., 1992. Comic Relief. BBC 1. Programme begins with a Thunderbirds sketch featuring footage from the series interspersed with live-action inserts featuring Geoffrey Palmer as Parker, Jonathan Ross as Alan, Lenny Henry as Scott, Karl Howman as Brains, Griff Rhys Jones as Jeff and Anneka Rice as Lady Penelope. The 'plot' involves saving Lenny Henry from a monorail disaster. A full-colour shot of the cast and report also appears in Today Newspaper. *PT. Ed.*

May, 1992. Charley's Aunt. Eden Court Theatre, Inverness. Gabrielle Drake to appear in this centenary production due at the theatre this month. *PTs Robert Reid, Falkirk.*

C21

It seems our informed sources were right : exclusively we can reveal that none other than the BBC have funded a script development deal for Space Police. This means that a fresh script will be written and the idea then looked at anew

The Gerry Anderson Story

PART SIX **STORY AND PICTURES BY SIMON ARCHER**

In 1969, with the popularity of Supermarionation beginning to fade, Gerry Anderson diverted his attention to live action to produce Doppelganger or Journey to the Far Side of the Sun, as it was renamed for the American audience.

Backed by the then Sir Lew Grade, this feature film combined the use of high quality special effects, with live actors replacing the famous puppets. The film told of how scientists, one hundred years in the future, discover another planet in our solar system, in exactly the same orbit as the Earth, but on the opposite side of the Sun.

Much of the filming took place at Pinewood Studios, the remainder was made at the now under-used puppet studios in Slough. It was outside, in the backyard of the Stirling Road studios that Gerry's favourite special effects sequence was recorded.

"In the film we launched the equivalent of a Saturn V rocket," he recalls. "This was done as a special effects shot and this was probably the greatest achievement of all the effects that we produced over the years. Staged against God's sky, we used a very much larger rocket than on previous sets - it was about six feet tall.

"The behaviour of the smoke and the flames was so true to scale and particularly at that time, when no major lift-offs had been filmed. It really was spectacular."

Gerry has both sad and bitter memories of one of the full size spacecraft that appeared in this film, known as the Dove. The original version of the craft never made it to the big screen, as Gerry explains: "It was built at our workshops in Slough and then brought to Pinewood Studios, but on its arrival the union representatives told us 'That wasn't built here! We can't allow it in!' So they took the ship away and burnt it. Then, they built their own replacement model."

Starring Patrick Wymark, Roy Thinnes and Ian Hendry, the film was nominated at the Academy Awards for Best Special Effects. Despite this accolade, Doppelganger was a failure at the box office.

Gerry says: "The sole consolation I have for this film is that it came out at about the same time as 'Marooned' which had a huge budget and major international stars like Gregory Peck and both were equally poorly supported at the box office." Many of the craft and props from Doppelganger made a reappearance in Gerry's next production, UFO, starring Ed Bishop, George Sewell and Gabrielle Drake.

The plot is centred around an alien invasion of Earth. It turns out that aliens are raiding the planet for human organs. Inspiration for this came from newspaper headlines at the time from the medical guru - Dr. Christian Barnard and his pioneering work with heart transplants. A multi-faceted organisation working in conjunction with all the countries of the world is set up to combat this menace.

The HQ is located at a film studio, and this was for one reason only, to save money on the production! "By using this setting we made full use of both Pinewood and Elstree Studios as locations," says Gerry. Followers of the series may have noticed that while the viewer learned a little more each week about the alien visitors, not many secrets were given away.

"To go into greater depth about the aliens would have presented us with a few problems to solve, like how do you present an alien? What language does he or she speak? Do we use subtitles? Do we give them pointed ears?" Gerry believes that keeping the air of mystery gave the storyline the necessary element of believability.

UFO came to the British TV screen in 1970. While not a top rated show in Britain, it was hugely successful in America. In fact, it topped the ratings in both New York and Los Angeles for 17 consecutive weeks.

With UFO completed, Gerry went to see Lew Grade for one of his traditional early morning meetings with the usual coffee and cigars, to discuss a new series. To his surprise, Grade simply gave him a sheet of A4 paper and said "What do you think?" There were four paragraphs with one simple statement that went something like this: There's a small group of private detectives who are able to work more efficiently since they are operating outside the constraints of the law. Seconds later, Grade told Gerry: 'I want 26 episodes'.

The series he was referring to was The Protectors. This contemporary secret agent series was financed jointly by Grade and John Barcy of Faberge and starred the Man from UNCLE Robert Vaughn, with Nyree Dawn Porter from the Forsyte Saga and Howard's Way star Tony Anholt.

With nine scripts written Gerry remembers attending a Writers Guild dinner in London. Grade came bounding up to him at the bar and with a great sense of excitement told him that he had signed Nyree Dawn Porter to play the second lead in the series. Gerry's face dropped. 'But Lew', he pleaded, 'the second lead is a man,'

One of those days for Commander Straker and Col. Virginia Lake.

Second series publicity shot from Space 1999

'Well, you'll just have to rewrite the scripts then won't you!' came the reply.

The theme music for the series centred around a pop song, 'Avenues and Alleyways' sung by Tony Christie. This song reached the top 40 in 1973 and proved to be the singer's longest-running UK chart single.

Filmed at locations all over Europe, The Protectors was popular with the British and American television audiences, and so much so, that Gerry was asked to make a second series.

Meanwhile, UFO was enjoying great success in America, and before long, an order was received for a second series. However, on week 17 of transmission, the audience figures started to fall in the States and as a result, work on the second series was halted.

With something like half a million pounds spent on pre-production, Gerry met with Grade and suggested to him that the second series of UFO was given a new title, the plot switched around, and then continue with the production. The result was Space 1999, a series that was very expensive to make," recalls Gerry.

When it came to casting, Gerry was told that the stars he should have were Martin Landau and Barbara Bain former stars of Mission Impossible - because they were the key to the American TV network. "I went to America and met with them. It wasn't a question of 'were they suitable for the show?' We needed them in order to have the courage to put such a huge amount of money into what was the most expensive UK television series to date."

His brief was simple: "Get these people". The meeting went well. Soon afterwards, he received a call from their agent who instructed him not to meet with them or talk to them at any time while the deal was being discussed.

Gerry went through a frantic four- day negotiation from the poolside of the Beverly Hills Hotel. Finally, they reached agreement having given way to demands for more money. At the 11th hour, the agents came back with yet another demand which translated into even more money.

Now the last time he had spoken to Grade, he was told 'that's it . . . I'm not going any further'. A 'phone call in the middle of the night to Grade's home resulted in the go-ahead. Most of the action took place on the moon, inside a low level HQ named Moonbase Alpha.

A very cost-effective modular design was used for the interior sets. This meant that the majority of the walls were interchangeable, saving money on massive set construction - and a considerable amount of studio space.

Top fashion designer Rudi Gernreich, inventor of the topless dress, was brought in to design the uniforms for the personnel at the moonbase. Although Gerry was worried about how a topless dress designer was going to design space uniforms, his colleagues reminded him of how important it was to get Gernreich's name on the show's titles. "He created the basic designs - at a huge cost and we completed the rest of the look. The end result was hardly spectacular, but we did get his name on the screen!" Gerry remembers.

In charge of special effects for Space 1999 was Brian Johnson, who has since worked on the Aliens films and The Empire Strikes Back. Working out of Bray Studios, he designed the Eagle Transporter. Gerry recalls: "It was very much his design in as much as I had imagined an encased fuselage. He came up with this non aero-dynamic design on the basis that if it was to fly in a vacuum, what the hell would it matter, which, of course, was perfectly correct. "So we had these very alien looking craft but they were very new. Like Derek Meddings, he produced some brilliant material."

Space 1999 went to a second series. This time around, they were to use American writers. Gerry went to Hollywood to interview potential writers and finally met with Fred Freiberger, who had made his name as head writer and producer on the third Star Trek season. Much to his delight, he was available and he signed him up.

The next message from New York was the need for an second leading lady to join the series. In the event Catherine Schell was chosen from a total of 40 actresses.

Gerry admits to receiving more pleasure from the production of the second series of Space 1999, boosted by his good working relationship with scriptwriter Fred Freiberger.

"There are a lot of people from the US who liked the first but who totally condemned the second series and vice versa," he says.

Space 1999 never reached the UK network, only being screened at off-peak hours and in a limited number of regions. Given little opportunity to succeed, no further episodes were produced. Interestingly enough, ITC's video release of several episodes two decades later saw Space 1999 enter the video chart's top ten at a series of major outlets.

Big names, stunning locations in The Protectors

Dear Mike,

I feel I need to take this opportunity to point out a few misconceptions about the FX work in Terrahawks, some of which are hinted at in Martin Bower's interview.

When I first met Gerry he wanted me to storyboard the FX sequences and then work with the FX director as a technician. No FX director had been found at this point. I was then asked if I would do some design concepts of the craft which Gerry seemed to like.

Somewhere down the line Martin and Gerry parted and Ian Scoones was located as the director. During the following four months the models of the main craft were constructed based on my designs under Ian's supervision. I had no say in the interpretation of my sketches; the Battlehawk, for example, ended up looking like a flying brick, or so I thought.

After two weeks of filming the FX, Ian left after creative differences with Gerry. The following week Gerry tried out one of Ian's assistants who failed to produce anything better. Finally he came to me and asked if I would have a go at directing the FX. Being FX mad I jumped at the opportunity! We started to deliver shots which Gerry seemed happier with and after 2 or 3 episodes the FX unit started to move at full steam.

With hindsight, I feel that my relative inexperience in directing an 8-man FX film crew really shows in the first few episodes. I was only 21 and up to then had only worked on small model animation – commercials. Also, I had to pretty much go with what had already been built and supervised by others and we had to match shots which had already been approved (the Battlehawk coming out of the house was done by someone else). We also had to ditch a lot of rigs and things that had been built for flying shots. But by the time craft and vehicles came along like the multi-wheeled Overlander I was very much happier with the FX shots – (although some of the landscapes are a bit bland because we did not have the huge stockpile of models for dressing that Derek Meddings had).

The main misconception is that because Terrahawks came after Scarlet, UFO, Space: 1999, our FX be bigger and better, which is quite understandable. But the fact is that our unit was much smaller than the FX units on those productions. Derek Meddings, while visiting, couldn't believe how small our stage was! (The units on Blake's 7 and Doctor Who were bigger!)

We shot on 16mm, had no sophisticated gear and had to deliver more shots a day than they did. However, by the end we were doing immensely complex in camera optical FX. In one episode we had a Close Encounters – type UFO which required 17 passes in camera and so impressed our cameraman (Harry Oakes, who had photographed the models on UFO, 1999,etc.) that he felt it was some of the most satisfying work he had ever done!

So, on reflection, considering we had to virtually start from scratch, I am still very happy with some of the model shots in Terrahawks and grateful to Gerry for giving me the opportunity to direct FX!
Cheers.

Steve Begg. Maidenhead, Berks.

I'll second your enthusiasm for your work, Steve! What I like about Terrahawks – apart from the humour – are the little FX touches, like the animated figures walking down roads in brief establishing shots and, as you say, some of the later vehicles. The Overlander was a classic! I think Terrahawks will be 'rediscovered' in years to come and take its rightful place with Gerry's other series. Ed.

Dear Mike,

Congratulations to you and your team on another fine edition of Century 21 (no. 8). I wish to raise a few assorted points.

Firstly, the list of merchandise published in No. 8 was most interesting. It would be even better if you could add the retail prices and, importantly, the availability dates for each of the items. My enquiries as to when these items may appear at stores like Woolworths have resulted in completely blank looks.

On another subject, what happened to the article on Bill James which is described on the front cover of No. 8? I searched and searched but couldn't find it.

The interesting centre spread on Thunderbirds facts and SFX featured a picture of Derek Meddings et al, attending to the monorail bridge set from Brink Of Disaster. I think you'll find the image was printed in reverse. As THE Anderson magazine, you'd be disappointed not to be pulled up on such things?

As a keen modeller I was excited to see the Thunderbird 2 article by Neal Wood. However, having read it, I was a little disappointed as it lacked the clarity and detail we have seen in earlier modelling articles in Century 21 and/or SIG. An opportunity was missed to address some of the fundamental questions of our time, for example, what is the correct green colour of Thunderbird 2?

Moving on, do you know of anyone who has an English translation of the fascinating 'It's Thunderbirds Century Modelling Manual'? If only UK publishers would produce such books we wouldn't have this problem.

Thank you for listing the details of Gerry's lecture tour. I will be in the front row of his first venue in St. Albans, on the 18th. April.

Finally, many thanks to Chris Callister for his all too accurate review of Fanderson '91. As a reporter you make a great model maker! – see you at FAB ONE.

FAB, Gary Davis, Hatfield, Herts.

Thanks for your comments, Gary. The missing Bill James article is in this issue...we ran out of space last time around and, with the cover being produced separately from the rest of the magazine, failed to notice that we'd already credited Bill in issue 8. As regards the Derek Meddings shot, once we have handed over the mag. to the printers we don't see it again until it is published. Occasionally photographs are printed the wrong way round (we seem to be cursed where Spectrum captains are concerned!) and at the stage we notice this has happened we can do absolutely nothing about it except cringe and shed big blubbery tears! Thunderbird 2's correct colour? Watch the sparkling new prints on BBC 2 and you'll see that not one, but several greens were used on different models of TB 2. As a model-maker I settled on a Lada green for mine, which most accurately matches the very bright green of the TB 2 which launches from the cliff-house every week. Can anyone help Gary with a translation of the modelling manual? – Ed.

Dear Mike,

Congratulations on another excellent issue of Century 21 (No. 8) and my thanks for the kind words about Fanderson on page 5. However, I should point out that a one year membership to the club includes six issues of the club magazine 'FAB' (rather than four as stated in 'Newsdesk') which appear on a roughly bi-monthly basis. Readers wishing to join the club can contact us by writing to: Fanderson, P.O. Box 93, Wakefield, West Yorkshire WF1 1XJ. preferably enclosing a stamped self-addressed envelope.

On a factual point, there were just 32 episodes of Captain Scarlet And The Mysterons and 30 episodes of Joe 90, rather than 39 and 32 respectively as stated in Simon Archer's "The Gerry Anderson Story". In addition, the live-action feature film Doppelgänger was actually in production during the latter half or filming on Joe 90 and was in post-production as filming began on The Secret Service. UFO was already at quite an advanced stage of pre-production when filming was halted on The Secret Service (February 1969). This is contrary to the widely-held belief (perpetuated in Simon's article) that the live-action productions simply followed on from the Supermarionation series. Had it not been cancelled, The Secret Service would have been filming alongside UFO in the latter stages of production.

Editor's Heath Warning notwithstanding, it was interesting to read Chris Callister's view of Fanderson 91, although I feel that the readers should have been made aware of Chris' personal grudge over the non-appearance of his models at the convention, as this casts a somewhat spiteful (rather than humourous) air over his opinions, and for this reason he was probably not the best (i.e. unbiased) person to have chosen to review the event.

Unfortunately for both the committee and the attendees, the terms which Chris laid down under which he would have been persuaded to display his extensive and impressive collection (seen at both Uforia 2 and Fanderson 90 – as coyly mentioned by Chris in his piece) were unacceptable to both the committee (who were asked to pay for the accommodation of Chris and two friends) and the hotel staff (who balked at the idea of locking him in the Model Room overnight to sleep on the floor, as this would have contravened their fire regulations and placed Chris at personal risk). The security and insurance arrangements were perfectly acceptable to our other model exhibitors, so Chris really only has himself to blame if he feels the model content was lacking.

Further, Chris errs when he tells of a "reduced guest list". Of the eight guests announced prior to the convention, only one – David Graham – was unable to attend due to a work commitment that arose at the eleventh hour. In his place, we had a surprise guest in Bob Bell, so there was no "struggle to keep the paying public entertained" as he puts it. Chris may have been confused here by our reading of letters from those invited guests who were unable to accept our invitation because of prior commitments. none of whom had been previously announced to attendees. It is convention policy for the committee to invite at least twice the number of guests for the convention's requirements as experience dictates that about half will have other commitments on the weekend in question. Occasionally, this will backfire on a committee (such as at Fanderson 90 where more guests turned up than we really had time to accommodate), but at Fanderson 91 we judged that eight guests was about right.

Chris also appears to be confused over the nature of our Fab One convention planned for August this year. Fab one is one of three major full weekend conventions that Fanderson is hosting this year, each one themed around one of the three most popular Gerry Anderson series, the others being 'Project Straker' (UFO) in Bradford at the end of May, and Paycon' (Space:1999) in Manchester in October. Fab One is being organised independently of the Wolverhampton Leisure Services model and puppets exhibition (not a Fanderson event and planned to run throughout the summer) which offers an added attraction to attendees of Fab One.

Overall, I was surprised at Chris' personal opinion of Fanderson 91, partly as he actually

appeared to be enjoying himself at the event, and partly because we have received nothing but very positive responses from other attendees. Perhaps as a long-time conventioneer (for whom screenings of Gerry's shows and interviews with those who worked on them may well have become boring) Fanderson 91 was not for Chris, or perhaps the other side of the dealer's table was not the ideal vantage point from which to take in the convention as a whole. All the best with issue 9. Yours sincerely.

Chris Bentley, Fanderson Chairman M

Many thanks for your letter, Chris. We cannot recommend your mag and organisation too highly to our readers...get out there and subscribe! As regards the number of episodes of Captain Scarlet and Joe 90 I can't let Simon take the blame – that's down to me! We filled in the number of episodes temporarily before going to press last time and, in the mad rush surrounding issue 8 I forgot to change the figures. The typographical errors in Issue 8 were caused by the fact that our computer was on-line just one week before we went to press allowing us little time to breathe, much less correct every single spelling mistake (our machine scans in text and sometimes reads 'l's as 'I's and 'e's as 'o's, for example). Hopefully the issue you're holding has far less typographical bloopers – we're still aiming for that 100% perfect issue on every level, but with a production team smaller than a lazoon's recommended reading list, mistakes, much to our annoyance, do sometimes slip through the net. Ad..Odd...er...Ed.

Dear Mike,

Hello,
You asked for views on the layout of the last issue of Century 21.

I thought that it was the best issue so far published and for me the first true value for money issue. This is simply due to there being SO MUCH in it to read and the non-appearance of the strip reprints. I do not like comic strips of any sort and have always held the opinion that you went too far with the amount of strips that were in each issue. However, since there are those who do like the strips I am not for one moment sayings do not print any more but limit the amount to a maximum of four pages per time. I would prefer this rather than having a strip-free issue every now and then with intermediate issues crammed full of them.

I feel that the last issue showed clear signs that the magazine has finally realised its true potential and I am pleased that I have stayed with you as I knew it would eventually. The publication is a credit to those of you involved in putting it together and I for one appreciate the effort and look forward to future issues with great excitement.

Mark Holborough, Felixstowe, Suffolk.

Dear Mike,

You asked for reaction to the new layout of Century 21. I far prefer to have more news and features instead of the strip stories, especially as I can read them in my son's Thunderbirds Comic.

Just one small moan. Could you not jump about the magazine with articles but continue one article on consecutive pages, then start the next.

Thanks for a great mag.

Joan Hardiman, Harrow Woald, Middlesex.

Hi, Joan! Our article layout is usually dictated by our colour centrespread which always appears in the middle of the mag (it has to if we want two colour pages together) meaning we sometimes have to split an article around this central layout. Also, when planning the magazine some articles will have arrived and others not. When latecomers arrive we sometimes find they are longer or shorter than allowed for in terms of space, and so we have to juggle the existing page layout to fit them in. Ed.

Dear Mike,

Thanks for issue 8 of Century 21, though I'm surprised you missed the Positive Track to end all Positive Tracks – that being the lack of Thunderbirds merchandise in the shops making HEADLINE news on the ITN news at 5.40pm in the run-up to Christmas.

One PT I'd like to put forward is the marching band at Twickenham playing the Thunderbirds tune as the England and Ireland rugby teams took to the field.

Dave Broadfoot, Glasgow.

Oooops. Ed.

Dear Mike,

Hi from the U.S.A.! Hope you're well.

Just read some back issues of SIG and the ten-issue Action 21 package (yes, we're a bit behind the times here in America). I feel I know you a bit better after reading your 'Confessions Of An Anderson Fan' in SIG No. 11 **(Aaaaaaaaaaaargh !!- Ed.).**

After reading the ten Action 21s I had to ask myself 'Why only 10?' Were sales that abysmal? What gives here? Clue me in. How come it's still not going?

Since you did Supercar lyrics in Century 21 No. 6, how about doing the Fireball lyrics in some future issue? I will close with a request: How about running another Fireball XL5 comic strip in Century 21 sometime soon?

Dave Sheridan, Croydon, Indiana, U.S.A.

Action 21 eventually suffered from irregular publication dates due to Dave having to produce it single-handed and run his Thunderbooks shops at the same time. Sadly the idea just didn't seem to catch on and sales never really justified the cost of the colour production. Something had to give and so, sadly, exit Action 21. ...And now for a song...Ahem...

"I wish I was a spaceman, the fastest guy alive,
I'd fly you round the universe in Fireball XL5,
Way out in space together, conquerors of the skies,
My heart would be a Fireball, a Fireball, Every time I gazed into your starry eyes...

We'd take the path to Jupiter, and maybe very soon,
We'd cruise along the Milky Way, and land upon the moon,
To a wonderland of stardust, we'd zoom away to Mars,
My heart would be a Fireball, a Fireball,
Cos you would be my Venus of the stars...

But no I'm not a spaceman, famous and renowned, I'm just a guy that's down to earth, with both feet on the ground, It's all imagination, I'll never reach the stars, My heart is still a Fireball, a Fireball, Every time I gaze into your starry eyes.

...Fireball, a Fireball, Every time I gaze into your starry eyes."

And finally, apologies to Kevin Pedley who built the mobile featured in Chris Callister's Fanderson con review last issue (we credited the model to Chris Trice). Sorry for the mix-up, gents... Anyway, it does give us the chance to publish a couple more shots of Kevin's work. Ed.

Left to right: Kevin Pedley's Thunderbird One, 'Dove' from Doppelganger (now owned by Phil Rae), original 'scout craft' from 1999, original puppet from Captain Scarlet, Shado Mobile, Stingray (now owned by Dave Nightingale) and TB 3.

Kev's Mobile.

Meet Bill James

Brains' Optician

Special effects guru Derek Meddings was famous for his air intakes and art director Bob Bell for his control consoles. Now meet craftsman Bill James, renowned for the numerous miniature interiors he built for all the Anderson puppet series from Twizzle to Terrahawks.

Bill, who lives in Windsor, first made contact with the Anderson team back in 1957 when he was working as a pattern maker for a company in Slough.

Pattern making involves the production of a wooden mould for using to make a cast in molten metal.

During the war, Bill made patterns for refuelling pumps for the RAF and was later transferred to another factory at High Wycombe, Buckinghamshire.

"There were 40 pattern makers in that shop that had been brought in from all over the country making equipment for aircraft including the undercarriage for Stirling and Halifax bombers."

Bill particularly remembers the time when he and two colleagues were given a special assignment. "We had no idea at the time as to what we were making, but it turned out to be the first jet engine, created by Frank Whittle. We made a shape as instructed but it meant nothing to us."

After the war, Bill continued pattern making, setting up business with a former colleague initially in Slough and later nearby Chippenham.

"One day, a man came into our workshop and asked if we could make some small model furniture - tables, chairs, wardrobes, beds - and all approximately a third size. He gave us an address to deliver the work to. It was a big house in Maidenhead, which I have since found out was Islet Park. I didn't realise at the time that I was producing wooden models for Gerry Anderson's team making the Adventures of Twizzle."

A few years later, Bill noticed a new company had arrived on the Slough Trading Estate by the name of APF Films.

Not realising the connection with the client in Maidenhead a few years before, he called in on the off-chance of new business.

"I remember talking to the receptionist Una and I asked her if they used models in their film-making."

The reply was obviously a positive one and Bill was introduced to the company's producer Reg Hill.

"A few week's later I received a call from Reg, asking if I could help them with a rush job over the weekend."

It was Friday evening and the models were required by 8.30am on the following Monday.

AP Films were just completing the Four Feather Falls puppet series and his order for an item for the set delighted the new client. Within a fortnight, Bill's telephone was ringing again with a further order. This time, the request was for a more memorable item - a four foot wooden model of Supercar!

"The full size puppet version was made at AP Films and I made several components, like the frame-work for the canopy."

For each order, Reg Hill would draw everything up to scale with detailed technical drawings.

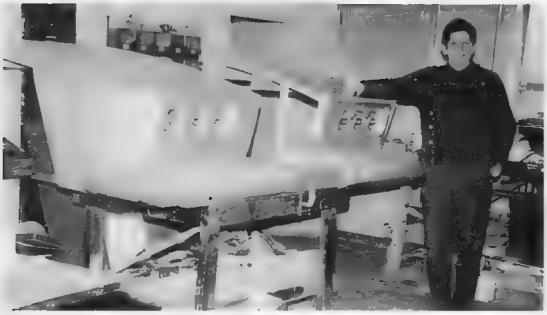
"From those days, the work snowballed. My pattern making went out the window and I worked totally on the film orders, right up until the closure of the Stirling Road studios."

Many of the models were made from gelaton, a light form of wood, hollowed out and light enough to hang safely on strings.

The majority of Bill's work was on the interiors or cockpits of various craft.

Following hot on the heels of Supercar came Fireball XL5. Bill remembers

Bill at work on the Dire Straits Video



Full size mock up of FAB 1's front

making the large 9ft version of the leading craft. "I made the basic shape. It was skin-plyed and made up of a series of rings. The front section was made of balsa wood and was detachable. Once I had made it, the model went to the studios to be painted and finished by Derek Meddings and his special effects crew. It was a real team effort."

Bill's impressive list included: the cockpits for Fireball XL5, Stingray, most of the Thunderbird craft including FAB 1, plus the Captain Scarlet car interiors and many supporting craft.

"The interior for Stingray was big, stretching right across the floor of our workshop. It must have been about 25ft long and took about a month to construct."

There was an 18" version of Thunderbird 3 that he made too, again from balsa.

Not all his work was restricted to spacecraft and cockpits.

A special one-off was an order to make the first three sets of blue spectacles for the character of Brains. "This was a real rush job, as they were needed the next day! They were made from thin blue plastic that I found at the studios. I drew them up, and then traced out the shape and cut them out with a fret-saw and just filed the rough edges down and polished them up with some Bluebell Polish. I remember going to Woolworths and paying six old pence for a pair of sunglasses, simply to get the hinges!

Another 'special' that was Bill's handiwork was the full-size front section of FAB 1 that was used for the close-up, cannon-firing shots, for which an actual Rolls Royce radiator was used.

For one job, Bill was asked to make a Swiss chalet-style building. "When I delivered it to art director Bob Bell, he told me that I should have made it in a dilapidated condition and he picked up a hammer and started bashing away at it. I thought he'd gone mad for a moment!"

When the puppet series came to an end, Bill returned to pattern making. But, in 1980, his services were called upon for the making a series of interiors for Terrahawks.

More recently, he returned to Thunderbirds to make cockpits and sets for the series of Swinton Insurance advertisements and the Dire Straits' Calling Elvis pop video.

Like so many of the original contributors, Bill amassed many technical drawings which didn't survive to see the present day. "Right from Supercar to Secret Service, I filed all the drawings and sketches, complete with lists of materials and time spent on each project, together with the costs. About six years ago we had a clear out and we found this big cardboard box containing these drawings and they all got thrown in the skip!"

One of the lighter moments for Bill was working on the set for the photo comic strip characters Candy and Andy. In addition to a full size set, there were people-size puppet characters, two 'bears' and a stripey coloured Magic Mini car. "When it came to the London launch of the new project, I was asked if I would drive

Bill with Supercar

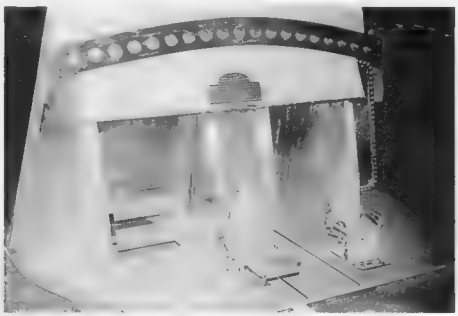
the Mini, complete with the bears to the function at a hotel. I got some very strange looks from people at traffic lights with these two huge bears in the back!"

Bill was also to be spotted transporting 'rocks' from the studio stores to Stirling Avenue, Slough on the roof of his car which also encouraged puzzled looks from fellow road users!

During his varied career, Bill worked on props and sets for several BBC TV productions, including the 'Little and Large Show' and 'The Two Ronnies'.

"Those early days flashed by. They were really happy times."

During a recent conversation with Bob Bell, he described Bill's work as perfection. "He has produced work for us over the years that has always been correct, down to 1000th of an inch. He is the best pattern maker and carpenter that I have ever met."



Bill's TB 2 cockpit under construction

C21

SPECTRUM PATROL CAR

Kit Conversion

Using 1/25th Imai Model

Neal Wood

Since my last conversion of the Thunderbird 2 kit I have now diversed into the Captain Scarlet series. The next model was a straight-forward construction of The Angel aircraft (for once "IMAI" didn't make a toy out of this one), so that was quite a simple job. The only thing that was needed, was some interior engine detail so that you couldn't see through the length of the fuselage. The other requirement was for the pilot to be raised so she could actually see out of the cockpit and for the seat detail to be built up to resemble the real thing, with plasticine.

The "SPC" required somewhat more work as it is produced very much as a toy. Primarily there were two holes in the bonnet, to allow the release buttons for the missiles which ejected through the front headlights and secondly, to conceal these and the clock-work motor, all of the glazing was in black perspex, along with the headlight lenses.

So, first was to get detailed information on the interior of the original, (Thanks to Phil Rae) then create as real an interior as possible. I chose as my material, Balsa Wood, as when it is gently scored with a medium sharp pencil it will resemble the padded upholstery used for the seating. It then just needed to be cut and fitted onto the chassis as a front bench and shallow rear seat. There was also a centre console which ran from beneath the dash-board and moulded into the front seat. This was cut out of one piece of Balsa and stuck onto the floor of the vehicle. The detail was taken from the reference photograph and drawn with felt tip pen onto paper, larger than required. The result was then reduced on a photo -copier to the correct scale and this created a very fine detailed instrument panel, which only needed a small amount of colouring.

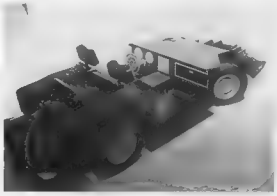
The dash-board was produced in a similar way, however did require imagination as I was not able to aquire any reference on this. The steering wheel was produced from a large headed nail which was then wired with 5amp fuse wire to make three stems leading to an outer wheel of 15 amp fuse wire. The outer rim was then painted brown to represent the wooden origional and black dots on the inner hub to give the effect of the holes in the steel wheel. All that was now left was to box the wheel arches. The front were made from Plasticard and needed to ride over the steering mechanism on the base. These would take the top of the dash-board as the windscreen slopes away from the roof line. The dash - board facia was then attached to the front edge of this and the steering wheel was, in turn secured through that. The rear were Balsa and needed to blend in with the seating as they would be visible through the windows. All then painted black.

The headrests were cut from Balsa and mounted on Plasticard strips which had been painted silver. They were then attached to the rear of the seat. (Unfortunately the corners needed to be slightly filed to allow for the interior of the body. Seatbelts were just thin strips of ribbon secured and tipped with silver to represent the buckles.

The Body had the two button holes filled and sanded and then sprayed. I chose a Vauxhall Red for this, as it came out the closest to illustrations and film that I have seen. Inside was painted white and detailing of the window frames picked out in silver. The windows themselves were cut from clear Plasticard and in the case of the two windscreen panes, were set into the recess. The rear moulded windows follow the contour of the body moulding and these were produced with a single sheet for each side, bent with cloth covered pliars and great care until they fitted into the inside of the body shell.

To finish, front windscreen frames were made from silvered coach-line, available from the local car accessory shop and this was also used for the beading down the sides and sills. The whip aerial was again, fuse

wire and the headlamps were simply clear sello-tape carefully bordered with fine strips



of the coach-lining, stuck over coloured paper which was put over the holes in the headlamp recesses.

The body and base could then be connected and the whole car weathered, according to choice.

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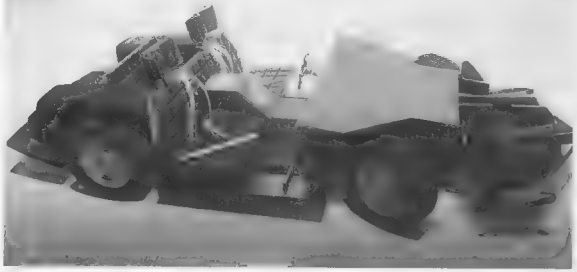
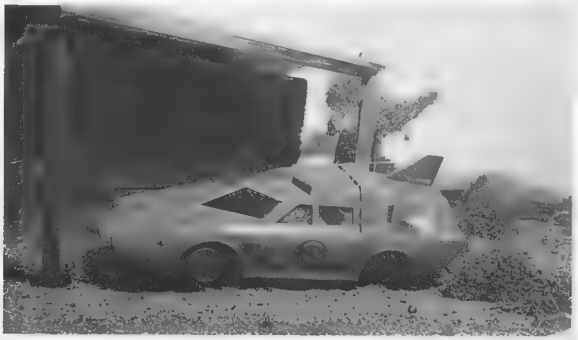




Photos by Syd Pinto and Neal Wood

'THUNDERBIRDS LIVES AGAIN'

M. J. BOWER

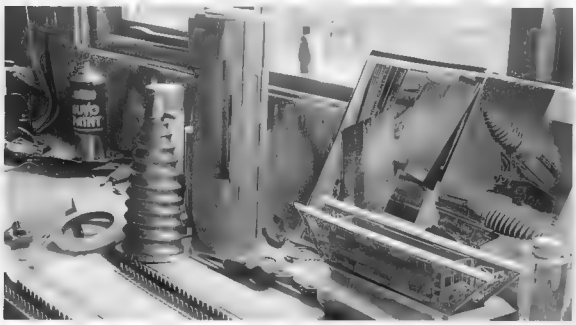
© copyright 1992

Somebody said to me the other day, "I see Thunderbirds is back on telly" And I thought to myself, 'That's Funny, for me at any rate it's never been away' So much has been made of the recent BBC showing of THUNDERBIRDS that it seems to have slipped many people's notice that the show has been screened between 5 and 7 times before,depending on which TV region you live in, and has been available on CHANNEL 5 video for years', which just goes to show what good marketing can do. The fact that for the first time THUNDERBIRDS goes out all over the country at the same time may also have something to do with its current popularity, but either way THUNDERBIRDS is here again and is every bit as good and fresh as ever it was.

Like many people who are long time fans of the show,I was too young to have worked on it. Unlike many people I did get to work on subsequent Gerry Anderson shows. But they never had the appeal of Thunderbirds or previous productions, probably for the very reason that I didn't work on them.' So the chance to work on a"version" of Thunderbirds was an opportunity not to be missed and this chance came up in October '91 with the advent of the Thunderbirds Comic.

It started with conversations and a meeting with ALAN FENNELL; one time editor of the much loved TV21 and now fulfilling the same role on Thunderbirds: The Comic. I expressed a desire to see plenty of photos of Thunderbirds in the new magazine and Alan wanted just that. Unfortunately there seemed for various reasons to be very few photographs now available from the show with the result that I got the job (labour of love) of making several Thunderbird models especially for photographing for the comic. This also involved the making of landscapes and settings for the craft to operate in as all the shots needed to be of the craft "In Action". In some respects I was at a slight advantage as I had already got some of the models but in other respects I was not so lucky. I had had a large 3 foot long model of Thunderbird 2 hanging around for several years and as luck would have it had just sold it to a collector. Now I needed one for the comic photos so I had to make another. Now this is no mean job, as TB2 is by far the most complicated and time consuming of all the Thunderbirds to make, mainly because of the pod dropping out (Anyone who has ever made a Thunderbird 2 from scratch will know how hard it is to get the pod to fit properly).

Construction of this model started out with the pod. As the rest of TB2 has to fit around this, I found it best to make a completed pod first and then build the rest of the model to fit it. I was fortunate in having sets of profile shots of all the original models from my old Friend Alan Vince. They had been used originally by toy companies for reference for their toys and now I used them for my models. I was able in the case of TB2 to get the model exactly the same size as one of the original models by identifying the four AIRFIX GIRDER BRIDGE supports that are stuck on the front of the pod. I shone a slide of the profiles onto a sheet of paper until this kit part appeared the correct size then traced off the Front Elevation. I then did the same for each subsequent plan and elevation until I had a complete set of plans of TB2 the correct size of the original. Indeed it is possible to do this with several Thunderbird craft since very easily recognisable kit parts appear on many



Mole under construction © M. Bower 1991

of the models. The classic one for this is THE MOLE which employs an almost complete Girder Bridge (inverted) for the top of the tractor the Mole sits on.

Once I had the plans, construction went ahead in wood, glass fibre and plastic with some grills made from perforated zinc. The model was finished off in cellulose paint and then dirtied down or weathered with oil paint airbrushed on and rubbed into the panel lines which were cut in with a scalpel. Letraset lettering was used for the main word THUNDERBIRD and for the number '2', and some tiny transfers from assorted aircraft kits added for the numerous little details and patches that adorn all Thunderbird craft. In the original show the interior of the pod was a separate large scale mock-up with an open cutaway side to allow the film camera to see inside, however I built a full interior into my model as I wanted to be able to see right inside the pod and be able to see the whole of Thunderbird 2 as well, something that never happened in the show.

Construction where necessary of the other Thunderbirds was entirely in wood, once again finished off with cellulose paint and then weathered,with Letraset numbers added last. But for the afore mentioned MOLE it was possible to use many existing kit parts from kits available in the 1960's. The only problem was getting hold of these 26 years later. But since DAPOL have re-released the AIRFIX trackside accessories,the job is easier than it might otherwise have been. Other kit parts on the MOLE came from the REVELL "Everything is go" ATLAS rocket kit and the Hustler or Boomerang B58 bomber kit. I believe also that the tractor wheels and tracks were from a toy or model available at the time but I have never been able to track (whoops, sorry no pun intended) down this anywhere and so had to make them from scratch. If I ever have to make the FIREFLY or any of the other vehicles that utilise these tracks I'll have to find that model or go out of my mind making and joining all those plates together to make the catapillar track.

Jan Bower making palm trees for Tracy Island – Note TB3 set up in background © M. Bower 1991

Applying transfers to TB2 © M. Bower 1991

Fortunately I already had models of Thunderbirds 1 and 3 so I did not need to do them specially. But they were originally made in wood like the Thunderbird 4 pictured.

Apart from these craft so far I have had to make SUNPROBE with its entire launch pad and gantry and a "PIT OF PERIL" Helijet, both utilising loads of kit parts. The helijet being made entirely from two KAMAN HUSKIE helicopters back to back and wings and jets from,once again,the Boomerang B58 Bomber.

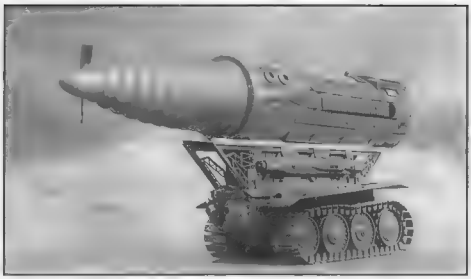
The SUNPROBE rocket and gantry were also quite a challenge as once again it becomes necessary to track down many old kit parts from the sixties if one is to get the model looking anything like the original. That ever present AIRFIX GIRDER BRIDGE is much in evidence but there are also parts from the FOOT BRIDGE, TRAVELLING CRANE, SRN 1 HOVERCRAFT and ATLAS ROCKET (by REVELL)used quite extensively.In the original episode SUNPROBE, a truck is seen driving off from in front of the gantry. This was a MATCHBOX toy truck and trailer and I would have liked to have incorporated this in my shot as I once had one. However this toy went the way of many other young lads playthings and was thrown away by my Dad.

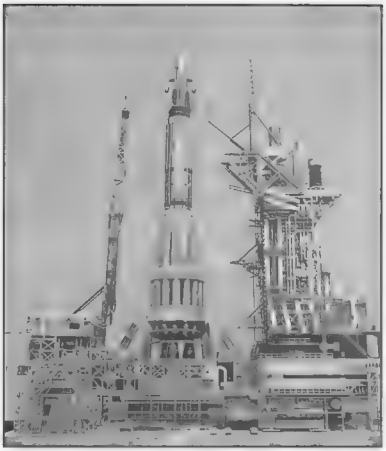
The rocket itself I made almost entirely from E.M.A. (Engineering Model Associates) plastic tubing, with a few wooden turned parts and brass wire for the pipes that run down the sides. Again on the original models, (there were at least two of different sizes) chequered tape was used quite a bit, but this is also no longer available as far as I can tell, so I had to make mine up specially from little tiny yellow and red squares of insulating tape.

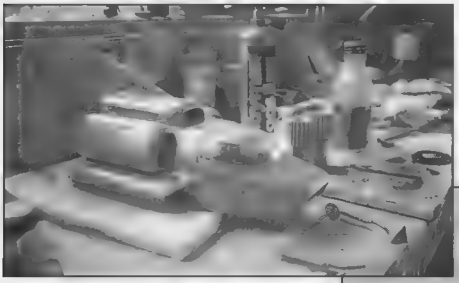
I found the SUNPROBE difficult to get right mainly because my photographic reference was limited to rather vague frame blow-ups from Japanese magazines and telly-pics I took years ago. But I found shots of the support gantry for the Empire State Building from "TERROR IN N.Y. CITY" and one of the support structures for Thunderbird Two in its hangar after the crash in the same episode, rather useful , as this is the SUNPROBE main gantry converted. I assume they shot the TB2 hangar sequence first then stuck additions to it for the Empire State sequence?

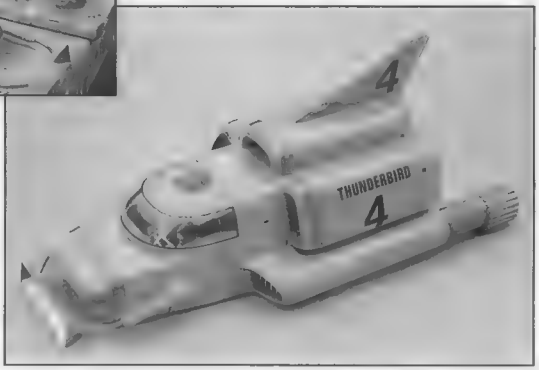
The landscapes were another problem entirely and has meant that part of our garden is a semi-permanent set. It was necessary to build a huge "table" or platform to lift the set to a reasonable height that let the camera get a low enough angle and this had to be pretty strong as one of the sets had real water on it and as everybody knows water weighs an aweful lot.

But another aspect of this landscape construction also presented a problem: there are plenty of miniature trees and shrubs available to represent most kinds of full-size tree, but palm trees are another matter entirely. In the end my wife and partner Jan built them out of paper. She is a natural history illustrator and soon worked out this ingenious way of creating tiny palm trees. After all Tracy Island isn't Tracy Island without palm trees. I could also go on about the problems we had recreating the LOST PYRAMID of KOMANDADEES, but that's another story!









Top left: Finished Mole model
Top Right: Finished SUNPROBE model
Above: Thunderbird 4 after initial painting
Right: Finished Thunderbird 4 model
Below: Finished model of Helijet from "PIT OF PERIL"
Bottom: Thunderbirds 1 & 2 on set

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P.W.O.R. MEETS MATT ZIMMERMAN

In this, the first of the P.W.O.R. interviews we meet Matt Zimmerman, known to many of us as the voice of Alan Tracy – the fearless astronaut usually in charge of Thunderbird 3.

I BEGAN BY ASKING HIM HOW HE GOT INTO THE INDUSTRY AND IF ACTING RAN IN HIS FAMILY?
"No, Martin, acting does not run in my family at all but music does. When I was a young lad my father had an orchestra and I sang at a very early age. By the time I was 10 I was appearing on radio in Canada and America as a singer. Because I was around theatrical people I began to be interested in acting and dancing and started lessons

I auditioned for the Stratford Shakespearean Festival in 1957 and was invited to appear in that season. Up until then I had only been doing theatre full time. I'm happy to say that since then I have been a full professional actor."

WHAT KIND OF EDUCATION DID YOU HAVE?
I trained as a Certified Public Accountant and studied shorthand and typing. I went to Wayne University in Detroit where I took the Liberal Arts Course majoring in Drama. I am a graduate of the Advanced Professional Course at the London Academy of Music and Dramatic Art (LAMDA for short).

HOW DID YOU COME TO SETTLE IN BRITAIN AND WHEN?
In 1958 I won Best Actor Award in Canada for my performance as Pyrrhus in Jean Baptiste Racine's play "Andromache". This led to me being awarded a Canada Council Grant to study abroad. The English director Richard West was an adjudicator at the Festival where I won the Best Actor Award and he suggested LAMDA.

Whilst over here, although I had planned to return to Canada and the States I was lucky enough to meet my wife Shirley Chaprian who was over here studying singing. She was offered a contract with Sadlers Wells so after being married in Vancouver we returned in 1962 and settled in London.

HAVE YOU KEPT YOUR CANADIAN CITIZENSHIP AND DO YOU GET HOMESICK?
Although my father was a naturalised American citizen, I decided to go for a Canadian passport (as I was born in Canada) because I thought it was easier to work with that than with an American one.

I can't say that I get homesick. We were in Toronto in '91 for a holiday with my sister and though it was lovely, I realise that if anything, I may now be European. The snow and open spaces were spectacular and the people warm and friendly but London has everything going on.

GOING ONTO 'THUNDERBIRDS', WERE YOU FAMILIAR WITH GERRY ANDERSON'S WORK AND HOW DID YOU GET INVOLVED WITH THE SHOW?
No, I wasn't familiar with Gerry Anderson's work before I worked on 'Thunderbirds'. I had been appearing in 'West Side Story' at Her Majesty's Theatre in London with David Holliday. He had been hired to play Virgil. Gerry said they were looking for someone to play Alan and David suggested me. I went along and read for Sylvia Anderson and luckily enough, was hired.

WHAT HAD YOU BEEN DOING BEFORE 'THUNDERBIRDS' ?
At the time of the casting I was doing a musical at the Savoy Theatre called 'High Spirits' in which I played Bob. Before that I had just returned from Dublin where I had been appearing as Matt in 'The Fantasticks' at the Eblana Theatre, having just finished a European Tour of 'West Side Story' with David Holliday.

WERE YOU TOLD MUCH ABOUT THE SHOW BEFOREHAND?
All I knew was that I was to play Alan Tracy, the youngest brother and that it was a puppet show.

I think it is interesting how the scripts that came along gradually made Alan grow more and more into an interesting character. There was real development in his story line which I find fascinating.

IN THE PILOT EPISODE "TRAPPED IN THE SKY", WE HAVE NOTICED THAT YOU DO NOT DO ALAN'S VOICE—I THINK IT WAS RAY BARRET – WAS THERE A REASON FOR THIS?
If I remember correctly Alan was hardly in the first episode. Also, I think they had recorded it as I was being hired. Yes, I suppose it could have been Ray.

WAS THERE ANY DIFFICULTY FOR YOU IN PUTTING A VOICE TO A PUPPET?
We never actually put the voice to the puppet. Each episode was recorded like a radio play. Sometimes we had to do 'wild tracks' and add a line into the scene.

DID YOU ALTER YOUR NORMAL VOICE IN ANY WAY FOR ALAN?
No, I didn't. This was 26 years ago and being a tenor, I have always had a "light" voice and it was even lighter then. I just used my normal voice at the time.

WAS THE WORK ENJOYABLE AND DID YOU GET ON WITH THE REST OF THE CAST?
The work was an absolute delight. I don't ever remember a cross word or any form of confrontation. If my memory is correct we used to record three episodes on a Sunday once a month. We all got on famously and I think that comes across in the series as well.

WERE YOU HAPPY WITH 'THUNDERBIRDS' AND HAVE YOU SEEN THE REPEATS?
I was delighted with 'Thunderbirds' and yes – I have enjoyed the repeats. There were some episodes I hadn't seen and I loved it. Especially the technical side .... Gerry was a genius and years ahead of his time in that field.

DO YOU THINK THEY STAND UP WELL TODAY—25 YEARS ON?
Yes, very much so. I don't think they could do a series like that in this day and age and better it.

DID YOU HAVE ANY IDEA OF HOW BIG

Matt Zimmerman

AN IMPACT THE SHOW WOULD HAVE?
None at all. The only time we knew that something exciting was happening was when we were about half way through recording the series, Lew Grade had a talk with Gerry and insisted they be an hour long instead of a half hour. So we had to go back and re-do the earlier episodes.

We all had a feeling then that there was something special about 'Thunderbirds'. But there was no way to know that it would take off as it did.

WERE THERE ANY PRACTICAL JOKERS AMONGST THE CAST?
That I don't remember. I do remember getting the giggles however and having to stop recording a couple of times. Particularly when Ray Barrett played The Duchess, ('The Duchess Assignment'). It was always a happy time – though there were moments when Gerry said, "Come on ... pull yourselves together." And we did.

DO YOU GET FAN MAIL FROM THE SHOW?
Yes, I do get a lot of fan mail from the series and mostly from people in their forties, believe it or not ... and of course young children.

WERE YOU ABLE TO SUGGEST ANY DIALOGUE OR HAVE ANY SAY IN THE DEVELOPMENT OF THE CHARACTERS?
We probably had loads of discussions about character but nothing specific. I know Sylvia had a 'soft spot' for Alan and that was probably why he was featured so much in the films.

I HAVE HEARD THAT THERE WAS A PLAN TO MARRY ALAN AND TIN TIN OFF WOULD YOU HAVE LIKED THAT TO HAPPEN?
I think Alan would have liked it. Gerry tells the story that at night they used to hang the Alan and Tin Tin puppets away from each other because everyone thought they were getting too amorous.

DO YOU HAVE ANY FIRM MEMORIES OF WORKING ON THE SHOW?
Apart from Ray Barret's Duchess – nothing specific. I have very fond memories of everything connected with the show.

DO YOU HAVE A FAVOURITE EPISODE, AND IF SO WHICH ONE?
Yes – "Move and You're Dead!'

DO YOU THINK ALAN WAS THE MOST POPULAR CHARACTER AND THAT IS

WHY PERHAPS HE WAS SUCH A MAJOR CHARACTER IN THE TWO MOVIES?
I think that the youngsters associated with him but as far as being the most popular characters ... I think Scott, Lady P. and Parker would qualify more.

As regards the movies, as I said earlier, it was because Sylvia Anderson had a real thing about Alan that he was featured in the movies so much and let's not forget, though Alan was young – he was the Astronaut.

STAYING WITH THE MOVIES, WAS THE SET UP DIFFERENT TO WORKING ON THE TV SERIES?
Not really, except there were more people involved and we didn't have to do as many voices ... other actors did that. It always bothered me when I had to change my voice to play another character and like in Sun Probe, end up talking to myself.

PERSONALLY, I'VE ALWAYS THOUGHT THAT GORDON GOT A ROUGH DEAL IN THE FILMS—DO YOU AGREE?
Not as bad as John – although I replaced him a couple of times in orbit, he always seemed to be stuck up there ... neat as a pin and very dedicated. I think John liked being alone and disapproved of his other brothers in some way.

At least Gordon seemed to be around even though we only used Thunderbird 4 occasionally.

WERE YOU DISAPPOINTED THAT THE FILMS WERE NOT A BIG SUCCESS?
All I can say is YES. I still don't understand it. But that's showbiz.

IT'S BEEN MENTIONED IN THE PAST THAT SOME PEOPLE HAVE MANAGED TO GET HOLD OF ITEMS FROM THE SERIES AFTER PRODUCTION FINISHED. DID YOU MANAGE TO GET SOMETHING AS A PERSONAL SOUVENIR?
No I didn't although I would have liked one of Alan's uniforms.

WHAT DID YOU DO AFTER 'THUNDERBIRDS'?
This will bore the pants off everybody ... lots of TV, radio and movies and I have also appeared in over 20 musicals and plays in the West End

CAN YOU GIVE US ANY EXAMPLES OF YOUR WEST END APPEARANCES?
Well, I've done 'Singing in the Rain' at the Palladium, 'West Side Story' at Her Majesty's and Shaftesbury Theatres and 'The Odd Couple' at the Queens. I also understudied for Rhett Butler in 'Gone With The Wind' at Drury Lane.

AND AWAY FROM THE WEST END?
I've done a lot of plays and musicals all over the place, for example, 'West Side Story' on tour. In 'Catch 22' at The Leeds Playhouse, I played 4 roles; and in Colchester I've played the Pharaoh in 'Joseph and his Amazing Technicolour Dreamcoat', Lennox in 'Macbeth' and would you believe an Ugly Sister in 'Cinderella'.

YOU'VE DONE A LOT OF WORK ON RADIO HAVEN'T YOU?
Yes, quite a lot for the BBC. I played Cheswick in a Radio 4 adaptation of 'One Flew Over The Cuckoo's Nest' and for the same station I was Sir Henry Baskerville in 'Hound of the Baskervilles'. For Radio 3 I was in 'In the Jungle of the Cities'. 'Notes from the Orchid Farm' for the World Service and of course 'Thunderbirds' for Radio 5.

WHAT ABOUT TV?
Oh, many productions, such as 'Dick Turpin' for ATV (later replaced by Central); 'Hitch-hikers Guide to the Galaxy' for the BBC. I played Shooty, who tried to arrest Zaphod in that. 'Whoops Apocalypse' for LWT; 'Oppenheimer' again BBC. "Never the Twain' for Thames. Oh yes, also for Thames, I've played Doc Leaf, Saul Wright and Max Clapper in 'T.Bag' and I've even appeared in a sketch on 'Crackerjack'

ANY COMMERCIALS?
Only a handful, the latest was as an Art Critic in the Harvey's Bristol Cream advert.

AND FINALLY FILMS, ANY BLOCKBUSTERS?
That depends on your point of view, I played a messenger in 'A Man For All Seasons', a reporter in 'The Two Mrs Grenvilles' and I've also appeared in 'Crazy Like a Fox', 'Haunted Honeymoon' and 'The Birth of the Beatles'.

DID YOU APPEAR IN ANY OTHER GERRY ANDERSON PRODCTIONS?
Yes, I appeared in an episode of 'Space 1999'. (and also in UFO as Paul Foster's Co-pilot in 'Exposed')

HAVE YOU SEEN ANY OTHER GERRY ANDERSON SHOWS SINCE 'THUNDERBIRDS' AND WHAT IS YOUR IMPRESSION OF THEM?
Being a busy actor it is difficult to watch much but I have caught some of Gerry's later shows and always enjoy them tremendously ... although I wasn't keen on the Zeroids in 'Terrahawks'.

DOES IT BOTHER YOU TO BE SOMETIMES REMEMBERED AS ALAN TRACY RATHER THAN MATT ZIMMERMAN?
Not at all. In some ways I rather like the name Alan Tracy better than my own. Maybe I should have changed it all those years ago to Alan Tracy. Now there's a thought.'

YOU ARE A FREQUENT GUEST AT THE CONVENTIONS, OBVIOUSLY YOU ENJOY THEM BUT WHAT DO YOU ENJOY MOST ABOUT THEM?
I just enjoy people who enjoy themselves so much and are so open about being 'fans'. Everyone I've ever met at them has treated me so nicely and been so friendly that it has been a joy to attend the conventions when I could. I was sorry to miss 'Fanderson '91' in Leeds but unfortunately work comes before pleasure. Maybe the next one.

A RUMOUR ABOUNDS THAT YOU ARE THE VOCALIST ON "FLYIN' HIGH" A PIECE OF MUSIC FEATURED IN THE EPISODE "RICOCHET". CAN YOU CONFIRM THIS?

(After hearing a tape of the song). Well, after hearing the tape I can definitely say that it is not true. I couldn't begin to tell you who it is

HAVE YOU RELEASED ANY RECORDS?
I appear in many show albums ... but have never released a single.

ARE YOU A SCIENCE FICTION FAN?
Yes I am. 'Thunderbirds' and 'Hitch-Hikers Guide to the Galaxy' were great to do, as was 'Caves of Steel' by Asimov for BBC Radio 4. I am an avid reader of anything to do with science fiction.

DO YOU PREFER TO BE IN MUSICAL PRODUCTIONS RATHER THAN STRAIGHT ACTING?
I don't really think there is any difference except one is a play with music and the other isn't. I try to bring 'straight acting' into musicals

I think the time of having those kind of distinctions in theatre is past ... actors sing and singers act ... and therefore a play, be it with music or not, is still a play and needs actors ... and I am an actor.

DO YOU PREFER THEATRE OR FILM/TV WORK?
I am an actor ... I just prefer to work.

DO YOU HAVE ANY AMBITIONS AND WHAT ARE THEY?
My ambitions Now that's a tough one. I'd like to keep working as an actor well after my retirement age, because it's something I enjoy doing tremendously. Not many people have the luck to be doing a job they love ... a job that is also their hobby and their life. Other than that I'd like to keep my health and my very happy home.

OUTSIDE THE PROFESSION DO YOU HAVE ANY HOBBIES?
Another difficult question. I collect books on the theatre and musical theatre. I am also a very big opera buff. My wife and I are keen gardeners and love our garden. We also collect prints ... especially anything to do with the theatre and my wife is a devotee of butterflies and collects them .. on plates, note paper ... anything.

WHAT ARE YOUR FUTURE PLANS?
An actor is one of those people who don't know what's around the corner. In November 1991, I'll be busy recording an episode of 'Spats' for Thames TV, an episode of 'Jeeves and Wooster' and an episode of 'Rab C Nesbitt' in Scotland.

What the future holds no-one knows but I certainly hope a nice show comes along in the West End ... as I do enjoy working in theatre.

DO YOU HAVE A MESSAGE FOR THE READERS OF 'CENTURY 21'?
Keep faith and FAB. I think you're all wonderful and so loyal. I'm very proud of you all.

MATT ZIMMERMAN, I WOULD LIKE TO THANK YOU FOR YOUR TIME AND PATIENCE IN THIS INTERVIEW AND ON BEHALF OF 'CENTURY 21' WOULD LIKE TO THANK YOU FOR YOUR INVOLVEMENT WITH THE CONVENTIONS AND, OF COURSE, 'THUNDERBIRDS' AND WE WISH YOU ALL THE BEST FOR THE FUTURE

C21

CHRISTOPHER PENFOLD INTERVIEW
Part One

by Marcus Hearn

I haven't picked a very good day to interview Christopher Penfold. I'm greeted at the door of his West London home not by the man himself but a plumber who's just taken a break from wrestling with an unco-operative boiler . Before we begin, Christopher apologises for the fact that braving the cold outside is only marginally easier than coming to terms with the chill inside.

"I've never been much of a fan of 'Thunderbirds' or indeed of any of Gerry' s puppet shows.", he confesses while pouring enough tea to keep us warm during the course of the discussion. "In fact I enjoy them more now than I did then. Nor do I really have much of a record of any interest in science fiction. I think that what I wanted to do with 'Space:1999' was to bring to science fiction a determination that everything that happened on screen, in character terms, was going to be believable. This was because I'd seen the limits of credibility there were on the previous puppet shows and indeed on 'UFO'. I wanted all the characters to behave in a recognisably human way, except of course when they came face to face with paranormal situations. In everyday life I wanted to humanise it. In concept that was something Gerry recognised as a desirable objective."

Christopher guides me upstairs to the relative warmth of his tiny study – a cluttered room which is testament to the fact he is a busy and successful freelance writer.

One of his biggest breaks came when Gerry Anderson invited him to become story consultant on what was to become his last truly lavish production. However, the path from relatively unknown young writer to this prestigious job was a complex one.

"After I left university here I worked in Australia for three years. I started off making my living in television and radio production. I'd been an editor and a director but I always knew I wanted to write. I started writing radio scripts for the ABC in Sydney. I did a lot of arts features about Australian poets and home television films about Australian painters and architects. Gradually I started to write my own material and since then I've been writing full time. This was back in 1972."

"I met Gerry at Elstree Studios where I was working on what was my first series as a writer and script editor. It was called 'Pathfinders' and it was a nightmare. The basis of the idea was that it followed the lives of a squadron of the Pathfinder force in RAF bomber command. They knew when they joined the squadron that they had a three percent chance of surviving and I was interested in the way that individuals responded to that kind of pressure. Although the series deteriorated into 'Tales From The War' some of them were good stories".

"Gerry was at Elstree at the time working on his series 'The Protectors' . I think everybody expected 'Pathfinders' to fold and I was actually hired as script editor three weeks before the first scheduled day of shooting and there were still no scripts. Gerry was at Elstree when 'Pathfinders' was in production, and I suppose I was the kind of star of the production because everybody expected it to fold for lack of scripts and by dint of working 48 hours a day it never actually did. That's the kind of thing that impressed Gerry!"

"After 'The Pathfinders' I did a feature film at Elstree. This was a musical for Cliff Richard called 'Take Me High'. I haven't seen it for years and I think I'd be quite embarrassed by it now. When I was asked to do it I was no fan of musicals or Cliff Richard. I enjoyed it though and we all had a terrific time doing it. During that time Gerry was having early discussions about reviving 'UFO' for a second series. Originally it was going to be called 'UFO 2' although I remember other working titles. I think 'The Space Ark' was one of them. Eventually Gerry hit upon '1999' which had been a working title for a long time. Not many of us liked it but, as working titles tend to, it stuck. We all felt it was terribly derivative of '2001: A Space Odyssey' and of course a lot of people working with Gerry at the time had also worked on that."

"The initial discussions were, I remember, how to develop the concept of 'UFO' sufficiently to make it both recognisable with the first series and yet a development of it. I think they were planning to use the same cast. There was a big moment during a story discussion when the central idea of 'Space:1999' was dropped in. I can't quite remember who it came from. It may have been Brian Johnson, Keith Wilson or it may even have been me. I remember there was a great surge of excitement for the idea that what was actually going to happen was that the moon was going to blast out of orbit. I think that was probably the moment when it ceased to be 'UFO' and became something else. It seemed like a really good idea." he laughs heartily before explaining why his job had nearly gone to an American.

"Gerry and Sylvia wanted me to work on it and they were apologetic that ITC needed an American name script editor. I was very appreciative of that and I believe they went to the United States with the express purpose of finding somebody with whom I could work. I was very grateful to them for that. They found a man who indeed I got on very well with, and to this day George Bellak is a very close friend of mine. George got on extremely well with me but he very soon failed to get on with Gerry. George survived long enough to write the first and second drafts of the story that eventually became 'Breakaway' and he then went off back to the United States. 'The Void Ahead' was his title for it. In fact, quite a lot of what became 'Breakaway' is actually my work."

"George had a very much looser attitude than Gerry towards the mechanics of science fiction. He was much more interested in using science fiction as a vehicle for expanding awareness about ordinary human characters. He was much more interested in human character than Gerry was. He was less concerned with the mechanical plot process which Gerry had in mind, driven largely by the requirements of multi commercial break broadcasts. George had much less patience with that than Gerry himself did. Also I think that there was a feeling, probably from Gerry, that

George didn't have the level of commitment to Gerry and the series that he would expect. For George it was 'another job' and he was still busy writing plays for television in New York and Hollywood. He was living what is actually a very normal life for a freelance writer. Gerry, I think, felt he wasn't giving to 'Space:1999' the full range of his abilities and the level of commitment he expected. I think also that George came to believe that the work he was doing in the United States was more important to him than the work he was doing on 'Space'. I was very sorry to see George go; he was a very humanising influence on the whole production. He was a very imaginative man and a very creative writer. We've kept in touch ever since and he's still a very good friend. He now writes books."

How much creative input did Gerry Anderson actually have to the series?

"Gerry had an incredible capacity for storytelling. He loved telling stories but the problem with Gerry's storytelling was that as Executive Producer, once he'd hit upon a story and convinced himself it was going to work there was very little opportunity for those with him to convince him that maybe it wouldn't work. A lot of the delays we ran into were really delays caused by Gerry's inflexibility over what was often a brilliant story idea. He very often had a mind set which made it impossible for him to accept that in principle something was a good idea but there might be some other way around it. That was often a source of conflict."

"Equally, Gerry was very good when we had those kinds of difficulties in storytelling. He had an ability to cut through a story which had become muddled and inject it with a new sense of purpose. Creatively he was very strong like that. There was an upside and a downside of Gerry's effect on the storytelling."

"I remember Sylvia's input as being largely to do with the way things looked; the style of the series. She did have good contributions to make in story terms but she was never as strong as Gerry in that department. She was very good at enthusing people and encouraging them when difficulties loomed. In actual storytelling terms I don't remember Sylvia's contributions as being terribly significant."

What about the third member of the 'Group Three' production team?

"As I remember, Reg Hill was the person who really systematised the process of making the models for the earlier series. He then became responsible for managing the marketing side of Gerry's business. He had a lot to do with the money side of it but I didn't often come into contact with him myself."

"I remember Martin Landau actually had quite a lot to do with the scripts. He certainly wanted his part to work in terms of character and at least needed to be assured that the scripts were going to work from his point of view. So too did Charles Chricton who was a marvellous director for us to be working with. He was also a marvellous break for Gerry who had enormous respect for Charles. I certainly felt it was a terrific privilege to work with him at that stage in my career. My approach to character was pretty much the same as Charles's."

I asked Christopher to explain why he chose Johnny Byrne, another young writer equally inexperienced with Anderson productions, as script editor.

"My approach to television has always been to try and find new writers and I can't now remember what the impetus was for me to call Johnny. I think it was his 'Play For Today' called 'Season Of The Witch' with Julie Driscoll. I hadn't met him before but I was interested in his work so I contacted him through his agent. Johnny hadn't actually written very much for television but I suppose nor had I. I think we both learnt in tandem. Johnny was just one of the writers to start with but he came in from Cambridge where he was living and spent a lot of time at Pinewood. We had an office there where there was space for him to work so he became a kind of staff writer on the first series. He was very valuable."

"In normal terms the role of the script editor is to commission as well as to take the scripts through their various drafts. One of the things that happened very early on was that we were constrained by ITC to use some American writers. Eddie Di Lorenzo was one, and he just happened to be living here so that was convenient. We all got involved in long transatlantic telephone conversations with American writers who had sent in material. We never really had the opportunity to sit with them face to face and tell them exactly what the series was about. It was a nightmare. It wasn't really possible for any of us to work in the conventional roles of story consultants and editors. In the end we all became, in effect, staff writers. As this went on Gerry realised this was hopeless as there were neither the resources or the time to bring writers over, or take us over there. So this situation, which I think was largely set up by Abe Mandell (the head of ITC in New York), just wasn't working. In the end we became a combination of staff writers and script editors. Eddie wrote a few, I wrote a few, Johnny wrote a few and even the episodes which people like Anthony Terpiloff wrote contained a huge amount of rewriting."

What other forms did the influence exerted from New York take?

"It was relentless. Every time an episode was completed in script form it would be shipped off to ITC and they would make their comments. Unfortunately Gerry was very much enthralled to ITC when he felt his relationship with them was threatened. This was where a lot of disputes arose."

With a look of exasperation on his face he describes the often frustrating process of writing for so many 'creative consultants'.

"Often what happened was that we'd finally get a script we were all pleased with. Gerry was pleased with it, Martin was pleased with it and Charles was pleased with it. Off it went to ITC and back it came with comments that just tore at the fundamental structure of the thing. Gerry would say, 'Back to the drawing board...'"

"Even when the first episode was made they came with a car to Pinewood to take it all off. They did a Hollywood preview thing and computerised all the responses. Back came all the audience suggestions which were actually to make it as much like their previously experienced science fiction show as possible. It was very demoralising to have to respond to that. We all felt that sufficient homage had been paid to the requirements of the American market in the way the whole thing had been set up in the first place. We also all felt that the way to succeed in the American market was actually to inject the quality of difference and the originality that we all had to bring to it. It was very dispiriting to feel that time and again when our work was assessed the criterion being used were existing shows of a similar kind. We felt the secret of success was to make it that much different."

He pauses, choosing his words very carefully. "When people from outside Pinewood started interfering it was a definitely a case of too many cooks spoiling the broth. ITC allowed too many fingers to dip into it."

Playing devil's advocate, I argued that surely an American network sale was important to everybody involved.

"Well, 'The Avengers' was an example of British television being sold to the American network. 'The Avengers' was a quintessentially English show and none of them had the courage to accept that the qualities we all had to bring could have provided 'Space:1999' with the difference that would have given it the network sale. There were key English characters, like the Barry Morse character, which could have been played more English than they were. Having said that, his was the character I was most interested in.

CAPTAIN SCARLET VS THE MYSTERONS

Series created by GERRY AND SYLVIA ANDERSON
Executive Producer GERRY ANDERSON Producer REG HILL
Supervising Director DESMOND SAUNDERS
Special Effects Supervisor DEREK MEDDINGS
Script Editor TONY BARWICK Supervising Art Director BOB BELL
Puppetry Co-ordinator MARY TURNER Puppetry Supervision CHRISTINE GLANVILLE
Music and Electronic Effects BARRY GRAY

UFO

Produced by REG HILL
Executive Producer GERRY ANDERSON
Format by GERRY AND SYLVIA ANDERSON WITH REG HILL
Art Director BOB BELL

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■ゲスト：松崎こより

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PART ONE

BOOKS, VIDEOS & RECORDS

Of all the Gerry Anderson television series and films, the one show that has generated the largest quantity and variety of merchandise - the vast array of spin-off collectables generated by popular screen entertainment - is certainly Thunderbirds. But hard on its heels is the merchandise created to promote and 'cash in' on the success of Gerry Anderson's most expensive, spectacular and (arguably) most popular series, Space:1999. The majority of this merchandise was unseen in the US during the series' premiere run from 1975 to 1977, having been developed, in the main, for the more enthusiastic audiences in the US and Japan. Very little material was available back then for the avid British 1999 fan to spend his money on, so the increasing appearance of imported merchandise during the 1980's came as something of a surprise to most British fans, who probably thought that they had seen it all.

This guide will attempt to catalogue the most important or rarest pieces of this merchandise in some detail, and also offer a tip of the cap to as much of the rest as we have been able to track down. We will not even begin to claim this as a definitive catalogue of all 1999 merchandise past and present, as, with any article of this kind, there is always some rare piece of which only a handful of people are aware, or new merchandise which has arrived before (or soon after) the article sees print. However, we welcome any information on items which we have omitted that readers may wish to submit, in order to update the guide at a later date.

NOVELS AND NOVELISATIONS

Power Records 1976 Four Spoken Word Adventures (not original cast) & RCA Original Television Soundtrack Recordings in a gate fold sleeve. 1976. ABL10-1422.
Dale Futter

In a move almost unheard of in the annals of merchandising, the first items related to Space:1999 appeared in the shops a full eight months before the series premiered. The publication, in February 1975, of the first of Futura's Space:1999 novelisations gave an abortive kick start to the pre-publicity for the series, and was almost certainly the result of the initial broadcast date being postponed until the autumn of that year, as production on the series was not completed until May. Futura had commissioned novelisations from three prolific and highly respected British science-fiction authors, E.C. Tubb, Douglas Rankine Mason (writing as John Rankine) and Brian Ball, and distributed the scripts of the initial twelve episodes between them. Only one of these, Earthbound, went un-novelised, although it should have appeared alongside the three scripts in Ball's contribution, "The Space Guardians".

Written by Luke Davis and Tim Redman

This latter novel was held back from publication until August 1975, and as the series itself appeared on British screens, Futura published three further novelisations of the remaining twelve episodes, again by Tubb and Mason. All six books appeared under the banner of Futura's science—fiction imprint Orbit, and were reprinted just a few months later for the American market by Pocket Books. In the UK, it is these American prints of the novels that are now more valuable to collectors, featuring as they do, 10 pages of black and white photos from the series in each book. Hobson Books also re-issued the books as hardbacks in the US, and these, too, are sought-after collectors items .

The Year One Novelisations:
1. "Breakaway" by E.C. Tubb (UK-143 pages, US-141 pages)
(Novelisation of Breakaway, Matter Of Life And Death, Ring Around The Moon and Black Sun)
2 "Moon Odyssey" by John Rankine (UK-144 pages, US-156 pages)
(Novelisation of Alpha Child, The Last Sunset, Voyager's Return and Another Time, Another Place)
3 "The Space Guardians" by Brian Ball (UK-142 pages, US-159 pages)
(Novelisation of Missing Link, Force of Life and Guardian of Piri)
4 "Collision Course" by E.C. Tubb (UK-143 pages. US 159 pages)
(Novelisation of Collision Course, Full Circle, End of Eternity and Death's Other Dominion.)
5 "Lunar Attack" by John Rankine (UK-141 pages, US-157 pages)
(Novelisation of War Games, The Troubled Spirit, Last Enemy and Space Brain.)
6 "Astral Quest" by John Rankine (UK-157 pages, US-175 pages)
(Novelisation of The Infernal Machine. Mission Of The Darians, Dragon's Domain and The Testament Of Arkadia)

All six books feature adaptations of the episodes that are made all the more interesting for having been developed direct from the original scripts, with differences in plot, character development and, most noticeably, character names - changes made during filming of which the authors were unaware. Generally, Mason's adaptations are more faithful to the episodes as written, while Tubb and Ball take certain liberties to develop their adaptations into less 'episodic' novels. The best of the novelisations is arguably, "Astral Quest", if only on the basis of the material that Mason was given to work with - four of the series' strongest episodes.

E.C. Tubb has a track record of over forty years in writing science-fiction, and was one of the founders of the British Science Fiction Association. His own series of novels about the itinerant traveller Earl Dumarest - wandering the universe in search of Earth - numbers over thirty books, and it was this wealth of experience in the field that led Futura to commission him to continue their range of 1999 paperbacks with original stories featuring the series' characters and situations. The first of these original novels was "Alien Seed", an outstanding science fiction novel in its own right, and Tubb furthered the series with a follow-up novel "Rogue Planet". Mason, too, was approached to write for what was seen as an on going series of paperbacks, although his contributions, "Android Planet" and "Phoenix of Megaron" were less impressive, and the latter was not published in the UK (although it did appear in the US, and is now a hot collector's item).

All three novels appeared during 1976, confusing fans as to their content - were these adaptations of the promised second season episodes that were in production? All became clear when the second season novelisations duly appeared (from Star) in 1977, but Futura still had an ace up their sleeve, for while they had not obtained the publishing rights to the Year Two episodes, Futura were still at liberty to develop novels from the Year One scenario.

The result, published in 1977, was the most unusual novel of all - and now also the rarest as it was only published in the UK. "Earthfall", again by E.C. Tubb, offers a new, more in-depth, novelisation of Breakaway before moving on to original material which eventually concludes with the Alphans returning to Earth some 18 years later in a highly credible conclusion to the Year One format. A mammoth 284 pages, it was, of course, totally at odds continuity-wise with Year Two of the series - the characters of Berman, Morrow and Kano being retained throughout, with no sign of Maya and Verdeschi - but is, nonetheless, the finest of the five original novels.

Apart from "Earthfall" the original novels were published again by Pocket Books in the US, and hardback reprints appeared in the UK from Arthur Baker Ltd. Japanese language versions were also published by Mikasa Novels.

The Year One Original Novels
"Alien Seed" by E.C. Tubb (UK-138 pages US-160 pages)
"Android Planet" by John Rankine (UK-140 pages US-159 pages)
"Rogue Planet" by E.C. Tubb (UK-143 pages U5-160 pages)
"Phoenix Of Megaron" by John Rankine (US-159 pages)
"Earthfall" by E.C. Tubb (UK-284 pages)

In Italy, AMZ Editrice published a lavish set of adaptations of the 24 Year One episodes, in twelve large format, annual-style hardbacks, illustrated throughout with full colour film frame blow-ups from the individual episodes. The episodes were adapted by Gianni Padoan, with two episodes featured in each book - except for the first two editions:
0. "I Distacco" (The Separation)
(Adaptation of Breakaway)
1. "I Naufraghi Dello Spazio" (The Castaways Of Space)
(Adaptations of Matter Of Life And Death, Earthbound and Force Of Life)
2. "I Pirati Della Galassie" (The Pirates Of The Galaxy)
(Adaptations of Alpha Child and Ring Around The Moon)
3. "Verso Il Tremila" (Towards Three Thousand)
(Adaptations of Missing Link and Guardian Of Piri)
4. "I Giustizeri Del Cosmo" (The

1

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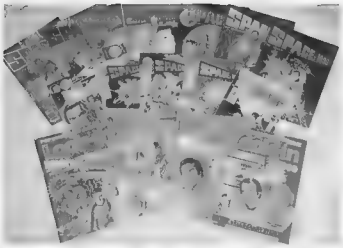
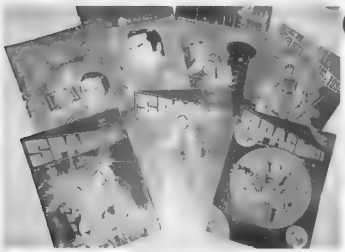
This Page:

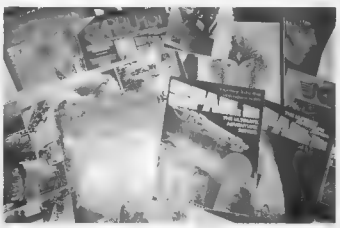
1. English 'Space: 1999' Annuals
2. A variety of activity books including the two Panini sticker albums (at bottom)
3. Top row: English Year 1 Hardbacks and two Year 2 Paperbacks.Bottom: U.S. Year 1 Paperbacks.
4. German Year 2 paperbacks (Bastei Lubbe) Top row: the novelisations, Bottom row: three of the original novels.
5. A variety of rare 1999 books: Town Mook Visual Guidebook/Town Mook ITC SF Guidebook/Phoenix Of Megaron/US Year 2 paperbacks/Making of 1999
6. A complete set of UK paperbacks including the very rare "earthfall" novel.

Page 24:

7. Space. 1999 Comics Top Row- the B/W Charlton Magazines, Middle Row- the Colour Charlton Magazines; Bottom Row- Look-In.
8. Italian Space: 1999 storybooks and the school diary (middle bottom).
9. Closer shot of the seven B/W Charlton Magazines.
10. Variety of UK Magazines including the two poster magazines, TV Sci-Fi Monthly, Look-In and Starburst.







Executioners Of The Cosmos)
Adaptations of Voyager's Return and Collision Course)
5. "Al Di La Del Tempo" (Beyond Time)
(Adaptations of Black Sun and Another Time, Another Place)
6. "L' Ultimo Tramonto" (The Last Sunset)
Adaptations of The Last Sunset and The Infernal Machine)
7. "Gli Eredi Del Passato" (The Heirs Of The Past)
(Adaptations of The Testament Of Arkadia and Mission Of The Darians)
8. "Guerra Nel Cosmo" (War In Space)
(Adaptations of The Last Enemy and War Games)
9. "I Giorno Del Terrore" (Days of Terror)
(Adaptations of Dragon's Domain and The Troubled Spirit)
10. "Gli Esploratori Dell 'Eternita" (Explorers Of Eternity)
(Adaptations of End Of Eternity and The Full Circle)
11. "La Grande Dominatrice" (The Grand Dominator
(Adaptations of Space Brain and Death's other Dominion)

Each book is adorned with the logo for Spazio: 1999 (the Italian title for the series) and a photograph from one of the episodes featured inside. By mistake, the pictures on the covers of books 10 and 11 got switched - Jack Tanner from Death's Other Dominion appears on the cover of book 10, while Sandra Benes appears in her Full Circle leopard-skin costume on the cover of book 11.

AMZ Editrice also published a school diary ("Diario Scolastico") for 1978, lavishly illustrated with 365 colour photographs from the series (one per page) and text adaptations of eleven episodes (Breakaway, Earthbound, Black Sun, Matter Of Life And Death, Another Time, Another Place, Force Of Life, Ring Around The Moon, Missing Link, Guardian Of Piri, Alpha Child and Voyager's Return). Both this and the twelve storybooks are rare and highly valued collectors items in both the UK and the US.

The start of 1977 brought with it the first publication of the Year Two novelisations from Star Books, an imprint of W.H. Allen. Written in a tearing hurry (and it shows) by Michael Butterworth, the faithful adaptations are once again from the original scripts, with all the differences intact - most noticeably in the adaptation of The Metamorph in the first book, where Alan Carter and Tony Verdeschi are written as their scripted characters Mark Macinlock and Simon Hays. Jeff Jones assisted with the writing of the second book, "Mind-Breaks Of Space", and all but one episode (The Taybor) was adapted over the course of six books. However by the time the last book, "The Edge of the Infinite", was ready for publication, interest in the UK was perceived to have waned, and it was only published abroad. The later of the six novels are superior to the early ones, as Butterworth offers a more thoughtful structure to the adaptations, to create more rounded, and less episodic, novels.

All six books were published in the US by Warner Books, and both English and American versions featured eight pages of black and white photographs (although not necessarily from the episodes featured in the individual novels). No Year Two original novels were published in the English language.

The Year Two Novelisations
1. "Planets Of Peril" by Michael Butterworth
(UK-159 pages US-173 pages)
(Novelisation of The Metamorph, The AB Chrysalis, The Rules of Luton and New Adam, New Eve)
2. "Mind-Break Of Space" by Michael Butterworth and Jeff Jones
(UK-157 pages US-159 pages)
(Novelisation of Brian The Brain, The ark of Archanon, Catacombs Of The Moon and One Moment Of Humanity
3. "The Space Jackers " by Michael Butterworth.
(UK-158 pages U5-175 pages)
(Novelisation of Seed Of Destruction, A Matter Of Balance. The Exiles and The Beta Cloud)
4. "The Psychomorph" by Michael Butterworth
(UK-156 pages US-174 pages)
(Novelisation of The Lambda Factor, The Bringers Of Wonder-Part One and The Bringers Of Wonder-Part Two)
5. "The Time Fighters" by Michael Butterworth
(UK-156 pages US-174 pages)
(Novelisation of Space Warp, Dorzak, Devil's Planet and The Seance Spectre)

6 "The Edge Of The Infinite" by Michael Butterworth (US-174 pages) (Novelisation of All That Glisters, Journey To Where, The Immunity Syndrome and The Dorcons)

All six Year Two novelisations were published in the German language in 1977/78 by Bastei Lubbe, under the banner of Mondstation 1999 (Moonstation 1999) with the following titles.
1. "Alpha 1 - Station der Verlorenen" (Alpha 1 - The Lost Station)
2. "Die Unheimliche Kraft" (The Uncanny Force)
3. "Der Doppelganger" (The Double)
4. "Der Weltenfresser" (The Worldeater)
5. "Die Zeit-Attacke" (The Time-Attackers)
6. "Kampf Um Die Zukunft" (Fight For The Future)

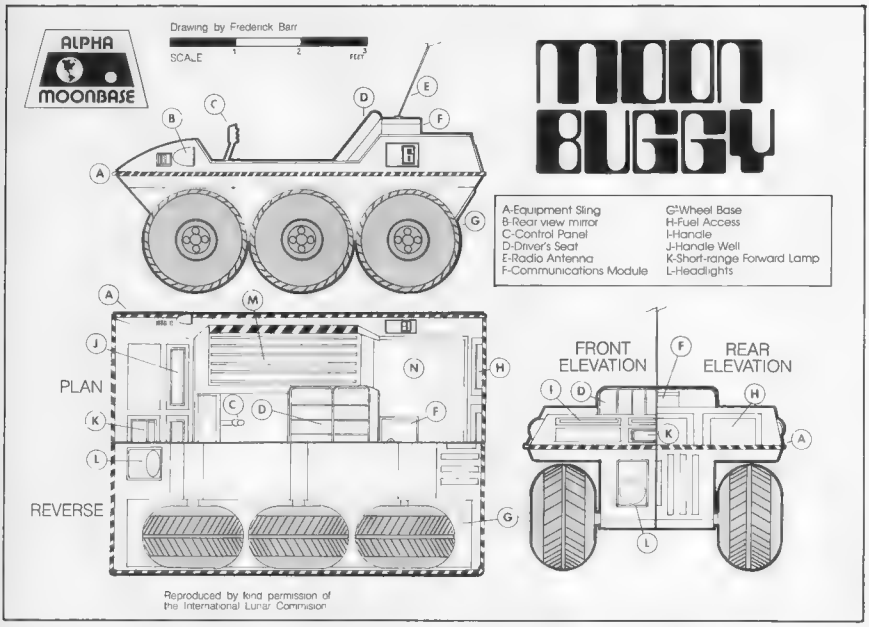
In 1978, Bastei Lubbe went on to publish six original Year Two novels written by H.W. Springer, Kurt Brandel and M.S. Thomas. As neither of us is fluent in German, we are, unfortunately, unable to elaborate further on the content of these six books (perhaps our German readers can help).

The Year Two Original Novels
"Dog Andromeda Ratsel" (The Andromeda Mystery) by H.W. Springer.
"Das Erbe Der Roboter" (The Robot Inheritance) by H.W. Springer.
"Die Ewigen Von Luna" (The Immortals Of Luna) by H.W. Springer.
"Invasion Der Esper" (The Telepathic Invasion) by H.W. Springer.
"Aktion Exodus" (Operation Exodus) by Kurt Brandel.
"Der Stahlplanet" (The Steel Planet) by M.S. Thomas.

OTHER BOOKS

A variety of other books were also published around the world. In the UK, World Distributors issued a variety of activity books aimed at younger fans, including a Colouring Book, Press-Out Book, Sticker Fun Book and Colouring And Activity Book, moderately priced for young pockets between 15 and 25p. In the US, Golden Press attacked the same market in 1977 with a Space:1999 storybook, a slender large format paperback with two stories set in Year Two, "The Return Of The Metamorph" and "Queen Brain", both written in bold text by Mary D. Mintzer and illustrated (badly) by Frank Boyle.

In the UK, fans looked forward to Christmas, when World Distributors would publish their Annuals. Four 1999 Annuals appeared between 1975 and 1979, with a fifth from World & Whitman in 1980. The first two annuals featured picture strips (illustrated by John M. Burns in 1975 and by Martin Asbury in 1976), text features and stories based on Year One, while the second two featured the same for Year Two, although the picture strips were very poorly drawn by an unknown artist. All four of these Annuals were written entirely by Angus P. Allan. The fifth, rarer, Annual featured reprint strips from issues 5, 6 and 7 of the Charlton Space:1999 four-colour comic



The GERRY ANDERSON Foto Files

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book (more on this item later) and only two measily photographs on the back cover.

Premiere Italian sticker merchants Panini issued two sets of 1999 stickers, for Year One and Year Two. The 800 stickers of superb full colour photographs could be collected in two square format sticker albums, with text in Italian which adapted 21 of the series' episodes. The Year One album featured Breakaway, Earthbound, Black Sun, Matter Of Life And Death, Another Time, Another Place, Force Of Life, Ring Around The Moon, Missing Link, Guardian of Piri, Alpha Child, Voyager's Return and The Last Sunset, while the Year Two album retold The Metamorph, New Adam, New Eve, The AB Chrysalis, Space Warp, 1999 Bringers of Wonder-Part One, The Bringers Of Wonder-Part Two, A Matter Of Balance, Dorzak, Devil's Planet, The Immunity Syndrome and The Dorcons. The Year Two stickers also featured some scenes from Journey To Where, The Seance Spectre and The Lambda Factor.

Perhaps the most prized possession for any collector, however, is a copy of Ballantine Books' "The Making of Space:1999" written by Tim Heald and published in 1976. Heald was invited to spend a few weeks on the set of Year Two as production was in progress, and without any real foreknowledge of the series itself, spoke to all the major personnel involved to get a well-rounded picture of the making of the series. Heald also sat in on the casting session for Journey To Where, and a telling (and hypocritical) interview between Fred Freiberger and a prospective new (unnamed) writer for the series. He then transferred his experiences to the printed page, producing an enthralling account of the series' production, backed up by appendices which included the call sheets for The Metamorph and an episode guide to the series (the Year Two guide was brief as only a dozen episodes had been completed when the book went to print). The book's 259 pages also featured 32 pages of black and white photographs, on set and off. While not published in the UK, imported copies were readily available at the time, although they are extremely thin on the ground these days. Another rare merchandise item.

Also highly prized by 1999 merchandise collectors is the "Super Visual Space:1999 Complete Visual Guidebook" published by Town Mook in the 1980s. The 112 pages of this large format paperback features extensive photographic coverage of all aspects of Space:1999, with numerous publicity stills and frame blow-ups to illustrate the main characters, the vehicles, equipment, Moonbase Alpha, alien visitors, monsters, guest characters and the episodes themselves. Unfortunately, the text is all in Japanese, although the book is well-worth its cover price (780 Yen) for the pictures alone, 48 pages of which are in full colour. However, if you want one, expect to pay anything up to £100, as this too is now a rare collectors item.

More readily available is the recent "ITC SF Mecha Graffitti Super Visual Special" also published by Town Mook. The 80 full colour pages of this excellent large format paperback detail all the main characters and vehicles from all the Gerry Anderson series (from Supercar to Terrahawks), which means that there are 7 pages of photographs from Space:1999.

Completists may also want to pick up a copy of Titan Books' "The Complete Gerry Anderson Episode Guide" by Adam Pirani - or then again, they may not, as the book's 168 pages are full of inaccuracies and a very low grade dot screen has been used to reproduce the photographs. However, as episode guides go, the 11 pages on 1999 aren't bad, with the episodes listed in ITC order.

COMICS AND MAGAZINES

To coincide with the broadcast of the first episode of 1999 on British television. 'Look-In' - the weekly television magazine for younger viewers - featured an article on the series in its 13th September 1975 issue, heralding the start of a two page Space:1999 comic strip which ran for 79 issues through to 26th March 1977.

Written by Angus P. Allan, the serialised original stories were surprisingly intelligent - considering the magazine's supposed readership. The strip began with full colour artwork by John M. Burns, but was replaced by black and white artwork from Mike Noble after three stories and 20 issues, when Burns was moved on to draw The Tomorrow People. Both Burns and Noble had illustrated strips for 'TV21, and were far more proficient at capturing the likenesses of the actors and the accuracy of the vehicles and sets than their American comics counterparts. After Noble began work on the strip, he produced five further stories in the Year One format before continuing the strip with Year Two characters and situations - the change-over actually came right in the middle of a story, but was remarkably smooth (unlike the series itself). John Burns contributed a fill-in three parter while Noble took a short break, and then Noble completed the run. The ending came very suddenly and the final strip, set up to run seven issues, was oddly truncated and resolved with part four (the strip was replaced by Just William). Various issues throughout the run featured further articles on the series and its stars. and also a series of full colour 'pin-up' pages of cast portraits.

In the US, Charlton Comics produced seven issues of a four-colour comic book between 1975 and 1976. The first issue featured an adaptation of Breakaway (titled "Moonless Night") alongside a second strip, both of which were written by Nicola Cuti and drawn by Joe Staton. Issues 3 to 6 are particularly valuable to comic collectors, featuring as they do the early comics work of one John Byrne, a British-born comic strip artist who is now one of the most prolific (and collectable) artists working in comic books today. The first five issues of the Space:1999 comic were written entirely by Nicola Cuti, but Byrne wrote issue 6 himself (as well as drawing the strip). The final issue of the comic featured a strip adaptation of The Metamorph alongside a Year Two format strip, both written by Mike Pellowski and drawn (badly) by Pat Boyette.

From November 1975, Charlton also published a black and white Space:1999 magazine, which appeared on a bi-monthly basis and ran for seven issues. Each magazine featured a painted cover by Gray Morrow, three strips and various text features and articles on the series and related science subjects. Contributors on the writing side were Nicola Cuti, Joe Gill and Mike Pellowski, while the artists for the different strips were Gray Morrow, Adolfo Buylla, Ed Davis, Vicente Alcazar, Pat Boyette, Dick Ayres, Carlos Gino, Carl Potts and Doug Beetman. By and large, the strips were poor compared with the British ones appearing in 'Look-In' - fairly standard (and sub-standard) science-fiction comic ideas were put across by passable artwork. The artists appear to have been unable to use the likenesses of all but the three Year One stars, and only minimal reference material appears to have been available to them - for example, Eagles in flight are always drawn without the landing gear (as if it retracts on take-off) and sometimes the Alpha personnel are seen flying fleets of Hawk Fighters.

Space:1999 has been the subject of numerous magazine articles in publications such as 'Starlog', 'Starburst','Time Screen' and, most recently, 'TV Zone', among others. A listing of every such article would make an entire article of its own. However, we will just mention a magazine called 'TV Sci-Fi Monthly' which was published (without any staples) by Sportscene Publishers in 1976. During the course of its eight issue run every issue bar one (No.7) featured articles on 1999 amongst other articles about Star Trek, Doctor Who and The Six Million Dollar Man. The newspaper style glossy colour magazine boasted superb A2 size painted posters in

Whitman Card Game . Hope 80 Piece Jigsaw Puzzles (1974) : Moonbase Alpha Technical Notebook from Starlog Press, Eagle Transporter Blueprints form Starlog Press : Greetings Cards from The Blackpool Exhibition : Barret Sweet Cigarette Picture Cards at 3p per pack . Precision Video releases. *(Dale Frutter)*

the centre spread of each issue (Moonbase Alpha in No.3), and was the first UK magazine to publish colour photographs from Year Two (No.2).

More directly relevant are the two poster magazines published by Harpdown Publishing in 1975. Full colour A2 posters folded down to A4, the reverse side of each poster was used for various articles about the series - a general overview in the first. episode synopses and guest cast examination in the second. Issue 1 folded out to a poster of Dr Russell and Professor Bergman with Koenig in the background out of focus, while the second magazine folded out to a poster of the Satazius (The Last Enemy) with an Eagle in the foreground. The second magazine is the rarer of the two, although the first is more impressive.

RECORDS

Only a handful of vinyl 1999 merchandise has, to date, been released commercially, and perhaps the best-known of these is the RCA Soundtrack Album, simply titled "Space:1999". Superbly packaged in a double-album sleeve, with numerous full colour photographs from Year One on the centre spread, this 12" record features stereo recordings of Barry Gray's superbly atmospheric Year One music, including the opening titles and end credit themes, and an unused alternative version of the main title theme.

Each of the seven remaining tracks of incidental music are titled using an episode title from the series, although with very few exceptions, the pieces of music do not actually feature in those episodes - for example, the track titled 'Breakaway' is actually the music heard in Ring Around The Moon as Koenig, Helena and their emergency crash team moonwalk to Alan Carter's downed Eagle, while the track titled 'Earth Sound' (a misprint of 'Earthbound') is the moving backing to Bergman's final log recording in War Games as Operation Exodus is put into effect. Indeed, two tracks on the album have nothing to do with Space:1999 at all, being generic mid-seventies pop music tracks which were used for party scenes in Return Of The Saint. Reportedly, the album was put together and released without Barry Gray's consent.

While freely available in the US, the soundtrack album was not released in the UK, making copies more valuable and highly sought after on this side of the Atlantic. A similar album of Derek Wadsworth's music was planned for Year Two, but did not materialise (rumours persist that such an album was released in Japan, although we have been unable to track it down and are inclined to disbelieve that it exists - unless you know different?).

More freely available vinyl came in the form of two dreadful story records from Power Records, an American company who advertised goods by mail order in the UK. Those of us who ordered these records, with the promise of hearing actual episodes from Space:1999, were extremely disappointed to hear cover versions of episodes performed by American actors doing impressions of the series' cast, but gabbling the scripts at high speed to get through fifty minutes' worth of material in just fifteen and squeeze three stories onto one album. Music and sound effects were also created for the albums, and bear no resemblance to those heard in the series. Both records, one for Year One and another for Year Two, were packaged without inner sleeves in unlaminated cardboard which insects find very tasty. Merchandise dealers should be happy to give these away, or pay collectors to take them off their hands, but, amazingly, they do fetch quite high prices.

Power Records did not, unfortunately, stop there, as they also released two book and record sets for younger fans. Each 7" disc featured an individual story, and was accompanied by a picture book transcription as a reading aid - listen to the record, follow the words in the book, and learn to read!

Volume One featured an original story, "Return To The Beginning", while Volume Two featured another adaptation of "Breakaway".

British fans desperate to obtain a recording of the series' theme music will have turned to PRT Records' "Greatest Science Fiction Hits", an album of cover versions of science-fiction film and television themes, performed by Neil Norman. This album features, amongst its 21 tracks, a recording of the Space:1999 Year One theme, although its interpretation leaves much to be desired. A second album, "Greatest Science Fiction Hits Volume Two", features the only commercially available recording of the Year Two theme, by comparison, a surprisingly accurate rendition. Both albums can still be found, cheaply priced, in large record shops, and were simultaneously released in the US by Varese Saraband.

VIDEOS AND LASERDISCS

Back in 1975, when 1999 was first screened, the only way for fans to record their favourite programme was on audio tape, either by directly connecting a tape recorder to the television set (if the set featured a connector socket), or by positioning the tape recorder microphone as close as possible to the television speakers - which invariably produced a reasonable, if hissy, soundtrack, punctuated occasionally by the bark of the family dog. These days, a rescreening of the series would have us all leaping for our video recorders and hi-fi pro quality video cassettes, keeping our fingers crossed that the episodes in question will be broadcast complete. Alternatively, we could buy the episodes on pre-recorded video, complete and uncut, hoping that the level of dropout on each tape is, at least, bearable - and returning it to the shop for a replacement if it is not.

Left: Italian Film Compilation 1st Edition Cover 1974 (Breakaway; Ring around the Moon; Another Time, Another Place)
Right: 2nd Edition Cover 1991
(Angelo Finamore)

Once again, viewers in the US and Japan have a better option available to them in the form of laserdiscs, by far the most superior (to date) commercially available format of home viewing short of owning 35mm prints and your own cinema. The video version of compact discs, most - if not, by now all - of the 48 episodes of Space:1999 are available in the US, with two episodes (copied from brand new 35mm prints) per disc. We understand, however, that they are poor sellers, and are to be deleted from the catalogue of the manufacturers, Image Entertainment, and so are likely to become hot collectors items in years to come. These discs can be viewed in the UK by utilising NTSC conversion equipment, although most fans will find this process prohibitively expensive.

Laserdisc systems are, sadly, not popular enough to warrant being a major commercial interest in the UK, so we are left with the VHS video system. Prerecorded cassettes in this format can vary enormously from near-perfect to extremely grainy, depending on the quality of tape used by the individual manufacturer, and higher quality (i.e.: Hi-Fi) video equipment will, unfortunately, show more imperfections in the tape than a standard player.

The earliest releases of Space:1999 came in the form of four 'feature films' from Precision Video. These each incorporated two episodes from the series, clumsily edited together for American syndication in the late 1970s, often with great chunks left on the editing floor along with the title sequences for both episodes. The first of these was "Destination: Moonbase Alpha", which actually has very little footage missing from the original episodes (The Bringers Of Wonder - Parts One and Two), aside from the title sequences and the 'story-so-far' capsule from the start of part two. However. this was followed by "Allen Attack", an edited version of Breakaway and War Games, with extra footage set on Earth featuring Patrick Allen and written by Dennis Spooner. Both of these films attempted to distance themselves from the television series by setting the events in the year 2100.

The other two releases were more faithful to the original material, "Cosmic Princess" incorporating 'The Metamorph and Space Warp', and "Journey Through The Black Sun" featuring 'Collision Course and Black Sun'. The former has portions of Barry Bray's Year One music overdubbed onto the Year Two material - occasionally. music from both seasons is heard playing at the same time!

The first three films were also released on video in the US by CBS/Fox ("Destination: Moonbase Alpha") and USA/VE ("Alien Attack" and "Cosmic Princess"), the USA/VE releases including laughably suggestive introductions by Sybil Danning. All four cassettes were released by Emotion in Japan (with superior cover artwork), and by Avofilm in Italy. They were re-released in the UK in the late 1980s by Channel 5 Video.

In Spain, selected complete episodes were released on video by Latin video, with packaging that implied that Christopher Lee was one of the series regular cast, rather than the guest star for a single episode. However, the first English language release of complete episodes on home video came in 1991, with the US release, by J2 Communications, of four Year One episodes, one each on four separate cassettes - Voyager's Return, Matter Of Life And Death, Earthbound and Guardian Of Piri - with sleeves featuring reversed Year Two stills. These too have been poor sellers and, apparently, no more are planned.

In the UK, complete episodes are now available on sell-through video in an on going series of releases from ITC Home Video which have, so far, proved very popular. At press date, four cassettes are available with two episodes on each and further releases are planned to follow on a regular basis to build into a complete library of episodes. However, for contractual reasons, the eight episodes which form the four 'feature film' releases will not form part of the ITC library until after the video rights to the films revert to ITC in 1996.

As a simple listing of those cassettes currently available will be shortly out of date, and in the interests of the durability of this article, we have been provided with the complete ITC release plan - the completion of this plan being dependent on continuing good sales of the cassettes:

Volume 1 : Matter Of Life And Death / The Infernal Machine
Volume 2 : Dragon's Domain / The Testament Of Arkadia
Volume 3 : The Last Enemy / Mission Of The Darians
Volume 4 : The Troubled Spirit / Space Brain
Volume 5: End Of Eternity / The Full Circle
Volume 6 : Death's Other Dominion / Voyager's Return
Volume 7 : Alpha Child / The Last Sunset
Volume 8 : Force Of Life / Guardian Of Piri
Volume 9 : Missing Link / Another Time, Another Place
Volume 10: Earthbound / Ring Around The

SPACE: 1999. JAPANESE MERCHANDISE PART ONE

Investigated by Teruo Yamada and Hideaki Itoh. Compiled by Teruo Yamada.

Mikasa Novels: Paperbacks. Translations of W.H. Allen's 'Planets Of Peril', 'Mindbreaks of Space', 'The Space Jackers'. Contained b/w shots.

Showa Note.: Notebook. A5.

Disco Date : Theme single. DSK - 112 A-side, Japanese Space: 1999 theme, B-side a song by Tsunehiko Kamijoh from Japanese end titles. Sleeve included music score.

Shiseido Cosmetics: Posters. Rescue eagle on pad; eagle and Satazius; SS Daria over Alpha. Approx 3' x 2' red and yellow print.

Tohoku Shinsa organisation Co. Ltd., through Bandai Emotion (Bandai Media) all rights reserved: Videos.

Alien Attack 105 - p91 (also on video-disc LD 108 - p84); Journey Through The Black Sun 106 -p92; Cosmic Princess 107 - p93;

T'birds and ITC opening & ending titles special. BES 144. From Supercar to The Prisoner. 12-page 6" x 18" brochure included.

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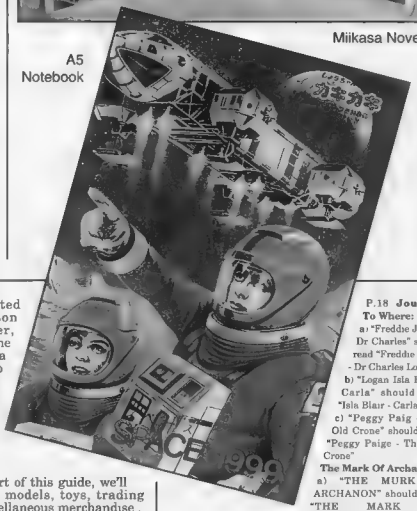
CBS - Fox Video Far East Co: Space: 2100 (CFX - 9056). Same as the Destination Moonbase Alpha Movie.

Miikasa Novels

A5 Notebook



Moon
Volume 11 : The Exiles / Journey To Where
Volume 12 : One Moment Of Humanity/All That Glisters
Volume 13 : The Mark Of Archanon/ The Taybor
Volume 14: Brian The Brain / The Rules Of Luton
Volume 15: New Adam, New Eve / Seed Of Destruction
Volume 16 : The AB Chrysalis / Catacombs Of The Moon
Volume 17: A Matter Of Balance / The Beta Cloud
Volume 18: The Lambda Factor / The Seance Spectre
Volume 19 : Dorzak / Devil's Planet
Volume 20 : The Immunity Syndrome / The Dorcons

The spines of the sleeves interconnect to form a photograph of the Moon surface when the cassettes are shelved with the numbers reading from left to right.

In 1991 Fanderson. the UK-based Official Gerry Anderson Appreciation Society, released their own documentary video.

"AlphaCon - The Video". A spin-off from the club's AlphaCon convention held in Leeds in 1990, this one hour programme (in Hi-Fi Stereo) presents an overview and charts the making of Space:1999 through specially filmed interviews with key personnel, comments from fans on the series continuing popularity, and numerous highlights from the episodes themselves.

Produced to a professional standard (which TV Zone magazine rated more highly than similar BBC-produced video documentaries on Doctor Who) with the full co-operation of ITC and Gerry Anderson, the cassette is an indispensable addition to any collection of 1999 merchandise - although, due to the nature of the contract with ITC, availability is limited purely to Fanderson members. However, the club has made the cassette available in a variety of video formats, enabling overseas members to view the programme without resorting to conversion units.

In the second part of this guide, we'll be taking a look at models, toys, trading cards and other miscellaneous merchandise .

Many thanks, too, to Angelo Finamore, Kenneth Parker, Dale Futter and Dave Allen for additional information and shots.

SPACE 1999 ALL SERIES GUIDE
ERRATA

Part Three (Issue 8)

P 16 Cast and Crew Listing:
a) "Catherine Schell" should read "Catherine Schell"
b) "Nick Tate - Alan Carter (1-7,10 ,11,13,14,16,18, 19-21, 23, 24)" should read "Nick Tate - Alan Carter (1-7,10,11,13 14,16-18,19 21,23,24)"
c) "Jeffrey Kisson" should read "Jeffery Kissoon"
d) "Alibe Parsons - Alibe (22-23, 24)" should read "Alibe Parsons - Alibe (22, 23, 24)"
e) "Music by Derek Wadsworth" should read "Music by Derek Wadsworth"
f) Editor "Archie Ludski (15)" should read "Archie Ludeki (15)"
g) Sound Editor "Ted Bond (12)" should read "Ted Bond"
P.17 **One Moment Of Humanity**: a) "Formerley 'One Second Of Humanity'" should read "formerly 'One Second Of Humanity'"
All That Glisters:
a) "Written by Keith Miles" should read "Written by Keith Miles"

P.18 **Journey To Where:**
a) "Freddie Jones - Dr Charles" should read "Freddie Jones - Dr Charles Logan"
b) "Logan Isla Blair - Carla" should read "Isla Blair - Carla"
c) "Peggy Paig - The Old Crone" should read "Peggy Paige - The Old Crone"
The Mark Of Archanon:
a) "THE MURK OF ARCHANON" should read "THE MARK OF ARCHANON"
b) "John Standing Pasc" should read "John Standing - Pasc"
P 19 **Brian The Brain:**
a) "Michael Sharvill - Martin Brian Robot" should read "Michael Sharvill-Martin - Brian Robot"
New Adam, New Eve:
a) "NEW ADAM NEW EVE" should read "NEW ADAM, NEW EVE"
P 31 **The Lambda Factor:**
a) "THE LAMBDA FACTER" should read "THE LAMBDA FACTOR"
b) "Grogory de Polnay - Peter Garforth" should read "Gregory de Polnay - Peter Garforth"
c) "Lydia Lisle - Sally Martin" should read "Lydia Lisle - Sally Martin"
P 32 **The Seance Spectre:**
a) "Ken Hutchinson" should read "Ken Hutchson" (the actor is actually incorrectly credited on screen as Ken Hutchinson, although his name is Ken Hutchison)
Dorzak:
a) Second column - fifth line from end of synopsis should read ".. Dorzak once more (Note this is the only.." not " (Dorzak once more Note. this is the only..."
P 33 **The Dorcons:**
a) "Kevan Sheehan - 1st Dorcon operative" should read "Kevan Sheehan - 1st Dorcon Operative"

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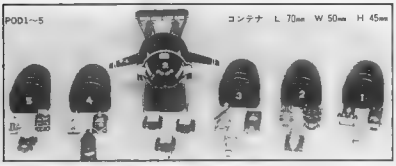

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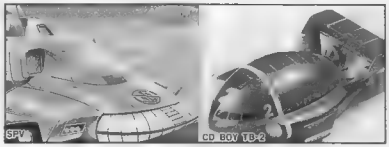

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The Peter Holmes Story

Peter Holmes talks of his contribution to the work of the Century 21 organisation with great pride, but with some modesty.

He joined the team after the production of Thunderbirds and became, very quickly, one of C21's most talented craftsmen.

"When I was at school, my top subjects were arts, crafts and handicrafts, in fact anything involving the use of my hands," he says. "I later worked at a studio in Bushey with Grenville Nott, who left to become assistant art director on Thunderbirds.

He came to see us on one occasion in 1967 and I remember taking him aside and saying 'If the opportunity arises, I would like to work with Gerry Anderson'."

Peter had seen some of the TV21 comics and in turning through the pages analysed how Century 21 operated. He knew it was for him.

About three months later, he received the call he had been waiting for. There was a need for a props master at the Slough studios, a role which was more or less self explanatory, but was really no more than a special storeman.

Given a small office to work from, Peter soon set to work clearing it out, adding to the contents a bench and vice and his tools from home.

"Set designer John Lageu was the first person to give me a job. It was to build a chair for Brains in the feature film Thunderbird Six. One of the film's two set designers, Keith Wilson, saw the chair and asked me to make the furniture for Lady Penelope's Pink Room in the same film. This included a bed for her," he continued.

By this time, Peter's bosses had realised that he was very capable of making small furniture, a third real size.

The pioneering puppet film makers were going through a particularly busy period, while one crew was busy working on the feature film, a second crew were fully occupied in a neighbouring building producing the follow-up to Thunderbirds, Captain Scarlet and the Mysterons.

Peter worked on both. "I started painting landscape backings and props for Captain Scarlet and after a while had to choose between concentrating on one or the other. I settled on making props."

With plans underway for the Joe 90 series, Peter was again approached by production designer Keith Wilson and asked to make the furniture for Joe's cottage home. "Unfortunately, there was quite a strong union and the carpenters insisted that I didn't make the actual woodwork.

In the end, I made working drawings of the items and was the middle man between Keith and the carpenters' shop."

The restriction imposed by the union didn't prevent Peter from producing other props for the same set. He made upholstered furniture, telephones, table lamps and the like, many of which have survived the passage of time and occupy his office today.

To produce the props, Keith would give Peter a picture torn out of a

One of the many sets from the Joe 90 series built by Peter Holmes

magazine and ask him to copy the subject matter. "I'd make planned drawings of the piece of furniture, then make the framework, usually out of half inch plywood and cover it from there. The padding was made with foam rubber.

If you see any of the furniture, you won't spot a single nail, because if I had used gimp pins, which are the smallest tacks you can get, they would have been too big.

So, I disguised all the tacking by sticking panels on the front of the chair. I used a sewing machine too."

Peter recieves the brief from art director Bob Bell for the production of a set of keyboards for the Dire Straits video 'Calling Elvis'. In the background at Shed 3, Pinewood Studios is chief puppeteer Christine Glanville

The chairs were specially built to seat the puppets correctly. As a puppet has little weight, when seated in a normally miniaturised chair it will appear to be sitting too high. Peter's solution was cut the inside of each chair out, leaving a thin skin of rubber that would give under the weight of the puppet.

This was noticeable when a puppet was featured in bed. Instead of lieing slightly sunken, it would appear to lie on the bed. He made the mattresses in such a way that it gave the impression that the puppet was sunken into the bed."

He used fine glove leather, sent up from Yeovil, to cover the chairs. Another feature that was his creation was the stuffed pike mounted in a glass case over the cottage fireplace. The fish was made of fibreglass.

Peter also made much of the furniture for Secret Service, from tables and chairs to stuffed animal heads that were mounted on the wall of the interior of the vicarage.

He made a dozen miniature telephones for the series, which although made from fibreglass, were originally made from Plasticine. "I made them slightly oversize, so that by the time it was dead smooth, it wasn't too small. A rough mould was then taken from this and a solid fibreglass image was made. This was then smoothed off before taking a mould off that."

Peter followed Anderson with the switch to live action films. He made for the UFO series, amongst other things, many of the trees used on the model sets that featured SHADO craft.

Cuttings from Juniper bushes were used for this purpose. This species was ideal for use on the small sets due to its great detail which proved ideal for simulating a mock Oak tree.

Much of the foliage came from a healthy supply found at nearby Burnham Beeches.

Unlike two of his colleagues some time earlier, Peter remembers asking the owner of the trees if he could take some cuttings for use on the set of UFO. "Well, it's nice of you to ask,' came the reply. 'Last time I caught one of your fellas up a tree helping himself and the other one scarpered!' Laughing heartily, Peter remembers the story of how, on an earlier visit to the same set of trees, art director Bob Bell ran for it, leaving Grenville Nott up the tree!

After working on pop videos for Adam Ant, Godley and Creme and Duran Duran in the Seventies, Peter revived his link with Gerry Anderson to work on Terrahawks. He built props during the day, while his evenings were spent spraying clouds onto the sky backings as the loud wurring noise produced by the spray guns clashed with the shooting during the daytime. Backdrops included normal blue skies, the Arizona Desert, moonscapes and the planet Mars. Away from the backdrops and props, Peter turned his hand to creating the Terrahawks symbol.

"The guidelines were to keep it simple and make it appear like a motif.I combined a Hawk with a 'T', basing it on the image of a parrot on its perch!"

After working on 13 episodes of Terrahawks, he went on to make seats for a spaceship in the pilot episode of Space Police. "These were the best chairs I have ever made as they were exact copies of the real chairs. They had to be smack on as the action would switch from live action to puppets instantly," he says.

More recently, he made the miniature keyboards used in the Dire Straits pop video 'Calling Elvis'.

With so much time and effort spent on building each prop by hand and to minute detail, you would think that Peter couldn't bear to watch as his handiwork more often than not ended up being blown to pieces in true Anderson style.

"There are those times when you see your work blow up or ended up in water and you think 'Ouch!', but really, as long as they have got their shot, that's all that matters. The heartache comes when they might say after destroying a prop, 'It's no good Pete, you're going to have to make it again'." He paused and then laughed. "After 41 years in the business, I have come to one conclusion. Take the money and run!" Today, Peter is in great demand, working on TV commercials, documentaries, corporate work and pop videos.

Over the years, he has sculpted the head of Channel 4 star Max Headroom, made ventriloquist puppets for a Cannon and Ball BBC TV show and won an award for a model of a Dauntless fighter bomber made for a crash sequence for the TV blockbuster

Lady Penelope and Parker on the set of the Pink Room during the making of the film Thunderbird Six. Peter made the props for this set, including the four poster bed, and all in pink, of course!

War and Remembrance.

The fighter cost £6,000 to make and was only seen for ten seconds as it plummeted into the sea. The model, which had a 14ft wing span, hit the water at between 25 and 30mph. Today it is on show at a museum in San Francisco. There's one piece of advice, given to Peter by one of his mentors, Simpson Robinson, an excellent artist he worked alongside at Ealing Studios. As an artist he taught him something that he has never forgotten.

One day, Peter took a painting in to show him. 'Peter, you've painted the grass green', came the reply. 'Well, grass is green!' Peter retorted. The artist sighed, took a deep breath and stared at the enthusiastic youngster. 'Peter, this is all the advice you will ever need as an artist. Don't paint what you think you see, paint what you really see.' "I have applied that maxim to everything I have made, painted or sculpted and it's helped me no end. I also believe you can't create an artist, you bring it out of him and Robbie helped me bring this out of me."

So, in reflection, what in Peter's view was the reason for the great success of the Anderson studios? "Gerry was the catalyst that got a lot of talent together. He had some extremely good formats and although he is too sophisticated to have the mind of a child~ he knew what the kids wanted.

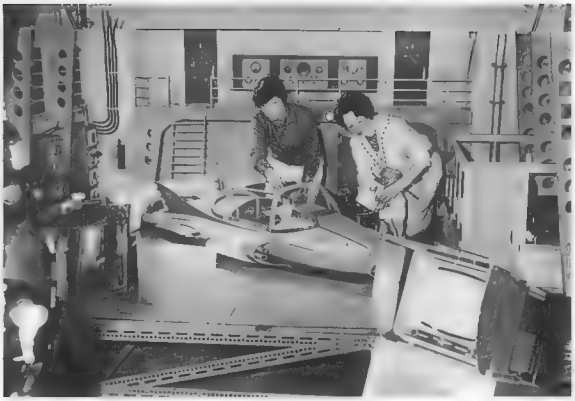
"The enthusiasm at the studios was tremendous and there was a really good spirit there. I've not seen anything like it since. There was a sense of fun, a sense of relaxation and yet the job was done and yet nothing suffered because of the holiday atmosphere. We went in each morning and thoroughly enjoyed ourselves. It was three happy years for me and I felt it radiating around me." Peter remembers only one member of the crew who was not happy. He stood out in his mind because of his unhappiness. Everyone else seemed to enjoy the work.

Peter has much to thank Anderson for today. "If I hadn't have worked for him I wouldn't have any of the contacts I have today. That's the way life goes. The day Grenville Nott left the Bushey studios to join Century 21 he didn't know it but he was changing Peter Holmes' course too."

A Rare view of the interior of the Vicarage from The Secret Service, the props for which were crafted by Peter.

CHRISTINE GLANVILLE

PART 2



Christine on the Supercar set

AP Films' big space adventure began in 1961 with the launch of Supercar.

For chief puppeteer Christine Glanville and her growing number of colleagues, the move deeper into the world of fantasy was met with great excitement.

While Gerry Anderson was busy convincing TV mogul Lew Grade that he should take up the new series, there was a period of several months when no work came out of the Slough puppet studios in Ipswich Road.

Christine filled her time by travelling to Germany to work on puppet cabaret shows.

"I don't have any particularly exciting memories about Supercar, apart from the fact that it was a much bigger series than the one before, Four Feather Falls. Each series was more ambitious than its predecessor and Gerry used to push us, and still does today. He would present a challenge and we simply had to solve it. He is never interested in a negative comment like 'A puppet can't do this or that movement', we just had to find a way.

"With film this is usually made possible, by cutting around a problem and making use of all the appropriate film techniques".

With Supercar came special effects of a more dramatic nature. Derek Medding's task was now extended to produce igniting engine jets, together with one or two explosions! "Although special effects was another department, there were times when we got covered in dust and dirt operating the puppets."

With Fireball XL5 came a new challenge for the puppeteers. Among the star characters was Robert the Robot, a transparent android, voiced by Anderson himself, that proved a headache for its operators. 'Robert' was impossible to work. The puppet didn't have enough weight or balance to start with and he had a lot of plastic parts, in fact his head was made from a transparent disposable tumbler!

"The design made the joints difficult to operate and his head would move all over the place. Perhaps it didn"t really matter for a robot!"

Jet scooters were used extensively in Fireball XL5 to overcome the puppet walk problem. "Sometimes, when the puppets 'walked', they just ambled along too slowly!"

Christine is very fond of the puppets from this series as they were caricatured. "There was all sorts of situations that they got themselves into. One episode portrayed a dream sequence and a circus that the characters became involved with. I'll always remember how nice this was to make.

"But there was one awful puppet in the cast, a fictitous animal that was Venus' pet. It was really ugly, nothing appealing about it whatsoever."

Christine made the puppet of Venus and had to produce several versions, spending many late nights in the workshop.

Following a piece of advice from her father, Christine based the head of Venus on one of the bosses. After five weeks of sculpting and resculpting the co-stars' head finally received managment approval!

Christine was also involved in making some of the puppet heads for Anderson's next series Stingray. "I made Atlanta, Titan and his assistant Agent X20 which was based on the actor Claude Raines.

"I had a young Laurence Olivier in my mind when I made Titan – the eyelids for example. I loved making that character." Christine remembers spending a particularly long time creating Titan's face, an exercise all the more memorable as it ended in disaster. "The head went through into the wardrobe department to Betty Coleman. As I was coming out, I heard a crash, and I stood there as everyone went silent, they knew a disaster had just occurred."

Christine turned back towards the wardrobe department to hear a timid voice call out her name. Betty had dropped the

Venus' bedroom set

newly- finished head of Titan on the floor. His face was cracked, the metal holding the lip pivet in position had broken away, and the small piece of leather under the mouth was cracked..... Everyone stood stock still as a speechless Christine, who was not known for raising her voice in anger, pursed her lips and said "It's OK". She picked up the pieces and headed back to her desk to start all over again.

Christine also enjoyed making Agent X20 as she always liked making the villains. It was associate producer Reg Hill who suggested to her that she base the character's head on Claude Raines, placing particular emphasis on the star's bulging eyes. "Claude Raines was much more attractive than this character though!"

Mary Turner produced the heads for Troy Tempest and Marina and John Brown made the head of Troy's side-kick Phones.

Stingray was the first series to be filmed in colour for television. "Gerry has had a lot of 'firsts' you know, and he never gets any credit for it. It's a typical British thing," Christine commented with genuine regret.

Using colour gave the puppeteers much more scope with their creations. With no reference to gauge the new technique within the UK, Reg Hill took a test sample of the film to America to test the colours on the US system. In the event the colours were incorrect. The pioneering team had used too many different colours on the sets. Time was spent repainting all the miniature sets. "It was still only a preparation period, so it didn't really matter too much that we'd got it wrong. But we soon got it right".

Stingray was one of Christine's favourite series. "The swimming sequences were lovely and the underwater shots were great to work on. I think it was perhaps because water is a natural element and this gave something to the models and puppets." Rarely were the puppets emersed in water, unless they were bobbing up and down on the surface for close-up shots. The majority of the underwater sequences were filmed through a thin tank expertly lit and filled with small exotic fish. "Making a puppet 'swim' was quite difficult because we did this with a high speed camera to give the feeling of weight." To film, for example, Marina's hair floating in water, the crew positioned a series of fans along the studio floor facing upwards. The puppeteer would then race along the bridge six feet above as fast as possible. The puppet action looked very uneven, but once the film was slowed down, the necessary effect was achieved.

The major advancement in puppetry with the Stingray series centred on the much improved finish of the marionettes

Mohair was used for all the puppets' 'hair'. Real hair proved too course for the male characters and less easy to control.

Hot on the heels of Stingray came the blockbuster Thunderbirds, which to Christine and her colleagues at first appeared as just another space fiction series. They were unaware that it was going to turn into one of the TV success stories of the decade.

"When we began to make the puppets, we believed they were better than the others had been, but even so we always got enthusiastic about a new project that we were working on.

"We were very aware that each series had to be bigger and better than the one before and we did try to achieve this

"We didn't know that we had a success on our hands, it's the audience that tell you and that's not until you've started work on it, say five episodes in."

They were given six months to create the puppets prior to the start of filming. By this time, Century 21 had grown into a large organisation of at least six divisions. Naturally there were more people making puppets too. Mary Turner's assistant was Judith Shutt, and Christine's was initially Yvonne Hunter and later Wanda Brown.

Steve and Commander Zero take the spotlight

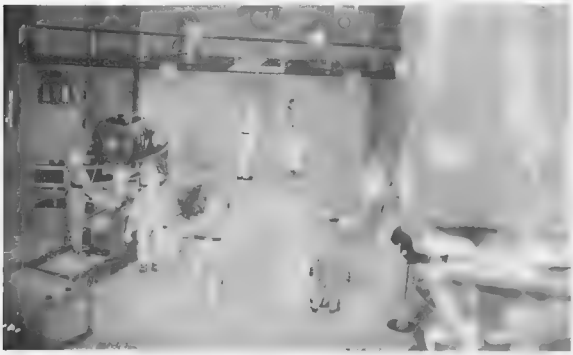
John Blundall and John Brown worked alongside ten others in the workshop assembling the bodies.

The mechanisms for each puppet head and the hands were made by outside contractors.

Christine beams with pride when she admits to having created the puppet head of Scott Tracy. "By this time, we were looking for more natural faces, getting away from the earlier trend towards caricatures. We turned to film stars and in Scott's case, Sean Connery. It's very difficult to describe a face that has to be created from someone else's description. The only other way is to look at the actors' guide Spotlight and this is what we did."

So, famous faces were chosen, not to copy but as types of faces. Sean Connery was the handsome, young hero of the early Sixties and a choice Christine was happy to copy!

Alan Tracy was also modelled by Christine. This head was also based on a screen star who made his name in an American legal series. His name temporarily escapes her!



Another XL5 set shot by Christine

Mary Turner made John Tracy, Gordon Tracy and Lady Penelope. John Brown sculpted Virgil Tracy, Jeff Tracy and the Hood, while Parker and Kyrano were created by John Blundall. Christine also made Tin Tin who was given an Eastern look.

The Hood's extreme baldness gave more than a few headaches to the puppeteers. If a string broke, the replacement had to be tied off inside his head, and the join on the head had then to be sealed over with Plasticine, smoothed off and painted over. This character was one of the first to be operated from underneath, obviously doing away with the need for strings.

It was much later in the production process that the puppeteers got sight of the scripts and were given an indication of what each puppet would wear.

Strange things used to happen to the Thunderbird puppets on some occasions after the studios were closed at night. We didn't always find the puppets hanging up where we had left them the next morning.....

"Something used to happen and we would find them in very compromising positions. I suspect Desmond Saunders!" she said with a wicked knowing look.

Actors and actresses were selected for the various characters' voices and the puppet operators would then interpret what they heard from each individual voice.

The dream sequence in the first Thunderbirds' film Thunderbirds Are Go! was much another journey deeper into the world of fantasy for Christine. "I remember it took a long time to film the sequence where Cliff and the Shadows were perched on FAB 1 as there were so many puppets in such a confined space. We were positioned on the bridge and a section of the floor had to be taken out leaving us walking about on the girders."

Christine recalls one particular male puppeteer who had a great fancy for the girls.

"It had taken an immense length of time to get these puppets in position and stuck down on the shiny vehicle and this chap comes up to the bridge and tickled one of the girls who lept up in the air with a scream!"

Everyone looked in consternation as strings snapped around them under the force of the sudden movement and the finely positioned puppets slid off the pink Roller onto the studio floor below. The culprit, needless to say, faced the combined wrath of the entire crew who had seen all their work fall apart before them!

Working long hours, day in day out, conjures up a mental picture of Christine and her colleagues standing with their backs arched, delicately holding the puppets in position on the set below waiting for the action to begin. But this was not always the case.

Up on the bridge, the puppeteers used long bits of wood which rested on top of the lip sync wires carrying the current to operate the mouths, to hang the puppets on between shots.

Every now and again the atmosphere would become tense on the studio floor. "Very often it would simply depend upon who was directing.

"If he had a calming influence it was OK, but if he was tense and getting messages through from the top office like You're not shooting fast enough!' he may not have liked that. Very often, if we got tense, we would end up giggling and before long find ourselves in a helpless state on the bridge!"

Even though Thunderbirds was the Big One for the audience, for Christine it was just like any of the earlier shows in production. "We didn't know it was going to be the success it turned out to be. It surprises me still today that it has been such a success."

Christine never saw the series the first time around. Having worked on the show all week, her weekends would be spent away from a television screen.

She's seeing them now for the first time, so what is her verdict? "They're very, very good. Much better than I thought they were!"

Many of the people who worked on Thunderbirds pinpoint the same episode as one that stood out above the rest – 'Attack of the Alligators', where live alligators were used on the set – the first time that Gerry Anderson had mixed puppets with live animals.

There are several different stories circulating of the filming of the reptiles that no doubt would make good after-dinner tales if a reunion were ever to take place among the film crew.

Christine still laughs today over the problems they had retrieving Lady Penelope's left leg from the mouth of one of the beasts on the set! "It probably had a sore mouth afterwards as it refused to let go of her! The alligators must have had an awful time of it, lieing in the studio tank which was filled with all sorts including dirty paint water, oil and soapy water, to make it look swampy."

Christine was not involved with the filming of the second International Rescue film Thunderbird Six as she was busy with a new team of puppet heroes led by Captain Scarlet. . .

. . . to be continued

From top to bottom: Progression of the Atlanta Head to normal, frowning and smiling versions of the Atlanta we know and love

C21

Science fiction meets science fact

By Ian A. Moule

Alan Bond and Gerry with two of the World's most famous flying machines

On Saturday November 9th. 1991 a unique event in the field of space activity occurred at Castle Ashby House, the country seat of the Seventh Marquess of Northampton. The guest of honour for the evening was Dr. David G. Simons, who, because of his pioneering work in 'space medicine', has been inducted into the International Space Hall of Fame at the Space Center in Alamagordo, New Mexico Dr Simons was responsible for research into the biological effects of cosmic radiation and, as a Major in the USAF, he became the first person to reach an altitude of 101,516 feet in a balloon-capsule system during 19-20th August 1957. At this height, with only 1% of the Earth's atmosphere above him and the familiar clouds and storm structures mere dots below, Dr Simons was surely at the threshold of space.

A few years earlier, on December 10th 1954, Dr Simons was the flight surgeon to Dr John Paul Stapp when the latter rode atop the rocket sled, "Sonic Wind". This vehicle was powered by 9 JATO (Jet Assisted Take-Off) rockets which accelerated both sled and rider, from a standing start, to a speed of 632 mph (0.9 times the speed of sound in 5 seconds, thus earning Dr Stapp the title of "the Fastest Man on Earth". So fast was Dr Stapp travelling, more that 10 miles a minute, that he caught up with and passed a T-33 aircraft which was observing the run. Water brakes near the end of the line slammed both the sled and Dr Stapp to a halt in just 1.4 seconds, subjecting Dr Stapp to a peak force of 43 G's. This meant that every part of Dr Stapp's body weighed 43 times as much, equivalent to driving a car at 120 mph into a brick wall!

Fans of Gerry Anderson's work will know that in the film "Doppelganger" there is a scene where the astro-physicist, John Kane (Ian Hendry), is shown aboard a rocket sled which is subjected to a violent deceleration. However, when Dr Stapp made his run he was totally exposed to the outside environment, except for a special protective helmet, and at the end of the run he was temporarily blinded for 8 minutes!

Having read that Gerry was interested in the realities of spaceflight, his favourite anecdote being his chance meeting with astronaut James Lovell over breakfast, I decided to invite him to the function at Castle Ashby. Besides inviting family, friends and work colleagues, I had also invited acquaintances working in the Space business. In particular I had invited Ian Bond, the inventor of the revolutionary air-breathing engine for the proposed British Aerospace spaceplane HOTOL (Horizontal Take Off and Landing), whom I knew Gerry wanted to meet. In fact Gerry is quoted in the November 1991 edition of The Royal Aeronautical Society's publication 'Aerospace' as saying, "give HOTOL a decent name!"

Gerry was staying at the same hotel as Dr Simons and myself, so after a quick introduction we made our way to the Castle, where, upon arrival, we were shown into a small study. Here Dr Simons was to be interviewed by the British Interplanetary Society, but terrestrial navigation and road works conspired together to ensure that this didn't happen. However, while the other guests were arriving, a small party, including Gerry, were given a quick guided tour of the Castle. As the host I was required elsewhere but I have heard that Gerry had an enjoyable time and that during the tour he was joking with other members of the party.

After the tour ended, Gerry and Dr Simons were shown back to the study where a photographer from the local paper was waiting. Originally he was only interested in obtaining a group photograph and therefore started off by taking a photograph of myself, Dr Simons, Gerry (holding a model of his favourite vehicle THUNDERBIRD 2), and Alan Bond (holding a model of the Space Shuttle Orbiter – since I was unable to obtain a HOTOL model). However, as this was the first meeting of Gerry and Alan I had a series of photographs taken of them together, first holding the models and then holding photographs of Fireball XL5 and HOTOL. These photographs are printed here in Century 21 for the first time!

After the photographic session everyone was ushered into the Reynolds Room, so named because all the paintings in the room were painted by Joshua Reynolds, where a silver service buffet was provided. Gerry was placed on the top table, in between my wife and Alan Bond, and during the course of the meal he had a long conversation with Alan about Alan's new spaceplane "SKYLON". In fact Gerry is one of a very select few who have actually seen what it looks like, since Alan drew him a quick sketch on a serviette. As yet even I have not seen it!

The meal finished and the cake cut, by Dr Simons, heralded the start of the speeches. I stood up and gave a brief introduction to the highlight of the evening, an illustrated talk by Dr Simons on his 'Man High II' flight. Dr Simons began by recounting his own memories of Dr Stapp's rocket sled ride of December 10th 1954. Besides being his boss, Dr Stapp was also responsible for getting clearance from Washington for Dr Simons' balloon flight.

In order to qualify as a pilot for the flight Dr Simons had to meet five criteria: a vigorous physical examination, high-altitude pressure suit indoctrination, practice parachute jump, 24-hour claustrophobia test and qualification as a Civil Aeronautics Administration licensed balloon pilot. This selection procedure, devised by Dr Stapp, was later used by NASA as its model for selecting the Mercury astonauts (It was the Christian names of these astronauts that Gerry used when naming the Tracy brothers in 'Thunderbirds'). Interestingly, when carrying out their missions none of the astronauts were ever subjected to the high 'G' forces encountered by Dr Stapp!

The capsule that Dr Simons was to occupy during his flight was 89 inches high, had a diameter of 36 inches, and was made of aluminium. It had the appearance of an upright cylinder with hemi-spherical domes at each end, and inside was a specially designed seat which was shaped to conform to body contours. The distance between the floor and the centre of the upper dome was 71 inches which gave enough clearance for the pilot to stand up. Since the room inside the capsule was very restricted the

claustrophobia tests ensured that only the candidates who could tolerate prolonged enclosure were selected. The tests also helped familiarize and condition those candidates not affected by claustrophobia to long periods of time enclosed in the capsule. As a safety measure Dr Simons had to wear a partial-pressure suit in case the capsule suddenly depressurized during the flight. Unlike the suits of today Dr Simons' suit did not have a ventilation system and therefore during his flight he was soaked in perspiration. However this was one of the first applications of a space suit. Although the capsule was only operating at the space-equivalent balloon-flight altitude of 19 miles it would have operated equally well, and in some cases better, at orbital altitudes of 100 to 500 miles.

So on 19th August 1957 at 9.22 am the restraining ropes were released from the capsule and Dr Simons began his gentle ascent into the unknown. After two hours and eighteen minutes of flight the balloon carrying Dr Simons struck the the roof of the world. He had reached a record altitude of 101,516 feet, and was some nineteen miles above the Earth. For the following five hours both the balloon and capsule floated in a stable manner at an altitude above 100,000 feet. Looking out of one of the six portholes, which were situated at face level, Dr Simons saw the Earth far below him and the atmosphere change from its familiar blue at the horizon to a dark, dark purple as he looked at the overhead sky.

As sunset approached the gas in the balloon started to cool thus causing it to start descending to an altitude of 70,000 feet where it remained until sunrise the following day. During the night thunderstorms moved in and Dr Simons was able to see several thunderheads flashing beneath him. More worrying for him was the fact that these thunderheads could reach altitudes of 68,000 feet and therefore posed a very real threat. Fortunately Dr Simons' fear of being struck by a lightning bolt did not materialise. Then as dawn broke and the sun began to rise so its rays started to heat up the gas in the balloon causing it to ascend again to an altitude of 90,000 feet.

Finding a clean break in the clouds Dr Simons began his return to Earth by repeatedly valving off gas and, after a flight of 32 hours and 10 minutes, he landed in a field in South Dakota. Emerging from the capsule Dr Simons saw a farmer and his son coming towards him at the same time as the recovery helicopter was approaching. Removing his helmet Dr Simons overheard the boy shout, "Daddy, Daddy, Look a helicopter. I've always wanted to see one of them." What a let down!

Fireball and Hotol – fiction inspiring fact.

During the early part of his flight there was a period of time when there were no clouds for a range of 500 miles and Dr Simons was able to see the edge of the Earth against the sky. By looking closely he could make out a little curvature. Also, the fields beneath him were mapped out in one mile grids, which converged in the distance. Coupling this with the curvature Dr Simons could, with a lot of effort, imagine the size of the Earth. Subsequently he has pondered this and he now believes that he was probably the first person to have had the honour and privilege of getting this view of the Earth and as such he thinks of it as a sacred trust.

"Think of the planet as 'Spaceship Earth'. We all share it together, it is all we have, and we must all live together or we won't have a habitable spaceship!"

This concluded Dr Simons' talk, and the evening's formalities, and so the guests started to mingle. Many of them sought out Gerry who kindly answered their questions and signed their invitations.

Gerry, Alan Bond and Dr. Simons

As the party came to a close, Dr Simons and his wife (Lois), my wife (Teresa), and Gerry helped load my car with the many presents that I had been given along with the remainder of the cake. Gerry then offered to drive Dr Simons & Lois back to the hotel which they gladly accepted. So after scraping off the ice from both cars we returned to the hotel.

Since it was late, after 1.00 am, there was no-one about. Therefore after letting ourselves in we made our way to the Reception area where the open fire was just a mass of glowing embers. However, Lois had expressed a wish for me to open my presents, so Dr Simons and Gerry set about rekindling the fire and in no time at all they had the fire blazing. One of the presents that I had been given was a couple of bottles of wine, so after finding some glasses and a cork screw (Operation CSl2), we all sat round the fire with our glasses of wine and the others talked as I opened the remaining presents.

Two hours later we decided that the evening must come to a close and therefore made arrangements to meet for breakfast at about 11 am. With that we said our 'Goodnights' and retired to bed.

At 9 am I was woken by a phone call from Gerry saying that he had just gone down to breakfast and had been informed that breakfast would only be served until 10 am! I then phoned Dr Simons and relayed Gerry's message. My wife and I then hurriedly dressed and made our way to the Dining Room where Gerry was already waiting. Dr Simons and Lois appeared a few minutes later and during breakfast Dr Simons and Gerry swapped reminiscences. With breakfast finished we made our way to the Lounge where the conversation continued until dinner-time. At this point Gerry mentioned that he was getting ESP messages from his wife Mary saying that he should be making his way home!

We then returned to our rooms where we packed our bags, checked out, and then said our 'Goodbyes'. Gerry then got into his car and headed for home, the rest of us got into my car and set off for Kings College, Cambridge. A most memorable birthday had come to an end!

There is a postscript to this event but readers will have to stay tuned to this magazine for further details. All I can say is that Gerry has been invited to meet a Dragon Lady – FAB!

Ian A Moule January 1992

P.W.O.R. 4.

1. Q. – Except for the Spectrum Pursuit Vehicle, did any of the other cars featured in Captain Scarlet come from model kits of American Cars of the sixties? Januario Bancod Jnr., Union City, California, USA

A. Although obviously based on U.S. saloon cars, the ordinary cars in Captain Scarlet were not from any particular commercial source. Code 1, 6.

2. Q. Were there any female captains in Captain Scarlet? G.E. Marsh, Newcastle.

A. Apparantly not. When the series was made it was still very much a male dominated world and the women provided glamour – Apologies to females everywhere! Code 1.

3. Q. In the Captain Scarlet opening episode who was the other crew-member in the M.E.V. with Captain Black and Lt. Dean, and what was his job? G.E. Marsh, Newcastle.

A. Only Captain Black of the 3-man crew was a member of Spectrum. The other two were the pilot and navigator of the Zero X. The third man was never named. Code 1. (Presumably there would also be a fourth crew member in the Zero X main body which would remain in orbit around Mars whilst the M.E.V. was on the surface – Ed.)

4. Q. How many Action 21s were printed (I have 1 to 10). Also, in the Angels story on the back of Issue 8, one of the 5 women chosen to be Spectrum Angels states that she is from Sweden. Which Angel comes from Sweden? G. E. Marsh, Newcastle.

A. 10 action 21s were printed, and we're afraid that the Swedish Angel is an error. Destiny was French, Rhapsody was English, Symphony and Harmony were both American and Melody was Japanese. Code 2.

5. Q. In Century 21 it gives the voice artiste of Fr. Unwin in The Secret Service as Stanley Unwin. Is this the same guy who created the funny 'Gobbledegook' language I seem to remember? G.E. Marsh, Newcastle.

A. Yes, it is the same Stanley Unwin. Code 2.

6. Q. In Thunderbirds Are Go the MEV lands on Mars and encounters the rock snakes. Were these creatures working with the Mysterons as an offensive/ defensive mechanism – 'living weapons' as it were? What relationship existed between them and the Mysterons? G.E. Marsh, Newcastle.

A. There is no apparent connection between the rock snakes and the Mysterons. Remember, 40 years have elapsed between T'birds Are Go and Captain Scarlet, and in Scarlet we do not actually see the rock snakes which are an indigenous life-form. They must inhabit a different area of Mars – after all – it's a big place! Code 1, 6.

7. Q. If the Spectrum organisation was constructed of army designations, how many captains were there? One for each colour and shade, maybe – but do you have a number? G.E. Marsh, Newcastle.

A. No, a specific number was never given. Code 7.

8. Q. If a Spectrum Captain was killed (for example Brown in episode 1 and Indigo in Spectrum Strikes Back) would someone else be allocated that colour? G.E. Marsh, Newcastle.

A. Presumably, when the other colours were exhausted. There is no record of it ever happening. Code 6.

9. Q. What are the real names of Stingray's 'Phones, Thunderbirds' Brains and Parker? G.E. Marsh., Newcastle.

A. Phones is George Lee Sheridan; Brains is Hiram K. Hackenbacker, and Parker is Aloysius Parker. Code 2, 5.

10. Q. What was Colonel White's real name? I have read that he was called Charles Grey, but in John Theydon's Scarlet novel, one of the Spectrum characters calls him 'Will'. Which is correct? G.E. Marsh, Newcastle.

A. Colonel White is called Charles Grey. In the novel it is Captain Scarlet who is speaking to Lieutenant Green. Lt. Green's real name is Seymour Griffiths. We feel this is a typographical error. The line should read: 'Thanks, I will.' Code 2, 6. 11

. Q. What does Spectrum stand for? Are the letters the Initials of something? G.E. Marsh, Newcastle.

A. Spectrum is so-named because its agents are colour-coded – it isn't an acronym. Also, the agents cover the whole spectrum of nationalities and skills. Code 2, 6.

12. Can you clarify the dates in Captain Scarlet as PWOR in Issue 6 of Century 21 and Action 21 magazine differ somewhat. For example, Action 21 has Rhapsody Angel born in 2064. If we take that as read, at the time of Captain Black encountering the Mysterons in the opening episode (2068) she would only be four years old! (Action 21 has this encounter as 2087!) Do you have any comments? G.E. Marsh, Newcastle.

A. Phew! We have to say that Action 21 has got its dates wrong. They set everything 100 years in the future. This also explains why in the TV 21 reprints of the Thunderbirds strips the dates are always 2065 – 2067 when we see that Thunderbirds is actually set in 2026. As far as 'official' dates are concerned we always use details from 'on screen' or the annuals. Rhapsody, therefore, was born in 2043. Black encountered the Mysterons in 2068. Code 1, 5. (Ed here again. I know, to add to Martin and Lynn's comments that Dave Nightingale made a spirited attempt in Action 21 to marry together all the series date wise. This, as I remember, was a nightmare! As Gerry has said on several occasions, the series were completely seperate and were never meant to be linked together. TV 21 was the only place were cross-overs actually took place, plus, of course, the opening MEV sequence in episode 1 of Scarlet which was more of a merchandising consideration than a link to Thunderbirds).

Thanks for your questions – especially G.E. Marsh who is obviously a keen Scarlet fan. We hope our answers help you to enjoy it more. Let's hope the Beeb, after screening Stingray, take up their option on Scarlet. See you next time. Martin and Lynn.

P.W.O.R INVESTIGATES
Lady Penelope's Charm Bracelet

Like many Century 21 readers I knew only of the existance of such a delightful item via the pages of SIG 21's merchandise lists.

So when I was given a bracelet last summer I was very keen to find out how it would have been acquired originally, what it would have cost and any other relevant information. I made tentative enquiries amongst collectors of all things Anderson, but no one could help me. However after talking to Graham Bleathman at Fanderson 9I he remembered seeing something about it in 'Lady Penelope' comic and in due course sent me a couple of photocopies of the relevant issue.

Dated October 1 1966 the bracelet was on offer for the princely sum of 7/6d (37½p) and is 22 carat gold plated. Examining it closely I think only the charms themselves are plated. On some prominent parts the very yellow gold has worn off, revealing a dull silver metal underneath. The chain is a different colour gold and unworn. The whole is untarnished and very bright. The chain measures 7" long and when fastened would fit only a tiny wrist. (of course!) Incredibly, one dealer informed me that he had seen a bracelet being worn quite recently. Apart from the fact it would have to be altered to fit an adults wrist, it would be a very risky undertaking. Charms have the habit of falling of the chain and disappearing and this one is no exception. TB4 has slipped off its link several times whilst being handled and the ring on its top fin has almost split and is in a very fragile condition. Wearing one is not to be recommended! (Considering the bracelets rarity the best place for it is in Lady Penelope's under-floor jewel safe!) It' s quite heavy weighing in at 7¾ ozs. Each charm is ⅞" long except FAB I which, as stated in the description, is 1" long. The detail is quite incredible considering the size of the charms, especially TB's 1, 2, and 5 . However, despite this, TB3 has only two 'wings '. My accompanying photo' shows the reverse side of the bracelet, the 'undersides' of TB2, 5 and the crest. Compared to the comic example mine has FAB 1 and the crest reversed. Only one thing I have been unable to find out and that is which company manufactured it and how many were made. If any readers can help to supply this information I would be very grateful.

My thanks to Dorothea Jeavons (my very generous benefactor!) without whom this article would not have been possible and Graham Bleathman for his time and effort on my behalf.

LYNN SIMPSON

INVESTIGATOR

UNIVERSE EDITION 9 DATELINE: MAY2092

ANNOUNCING A SPECIAL ISSUE TO CELEBRATE OUR FIRST DOUBLE-FIGURE CENTURY 21

Yep, next issue is No. 10, and to celebrate we have a very special line-up of goodies for you...

DEREK MEDDINGS.

The name says it all! Next issue Simon Archer begins his epic interview with one of the best-known names in the Gerry Anderson universe, the man whose design credits include the Thunderbird craft, the SPV, Skydiver and Mac's jet-air Car; the man who was also, of course, responsible for those spectacular special effects from the 21st. Century. Derek, who went on to work on the James Bond films, the Superman films and Batman, will be here to meet you in Issue 10. Make sure of meeting him - reserve your copy today!

COUNTDOWN BEGINS...

Often forgotten, Countdown was the closest thing to TV 21 in years. Next time Keith Ansell presents his detailed index to this now much-sought-after comic.

STINGRAY RESURFACES

Martin Bower has been hard at work recently rebuilding Stingray, the Terror Fish and WASP aircraft for shots to be featured in the new Stingray comic due out later this year. Century 21 has exclusive pics of Martin's work, including the models under construction. A new chapter is added to the Stingray story in Issue 10.

FRANK BELLAMY

Frank Bellamy had a way of drawing the Thunderbirds that sent shivers up your spine. One of the best loved TV 21 artists, the life and work of Frank Bellamy will be featured next time in a special article by Richard Farrell - you're going to love this one!

TV CENTURY 21
ADVENTURE IN THE 21st CENTURY
EVERY WEDNESDAY
7

UNIVERSE EDITION 58 DATELINE: February 26, 2066

Company Chief Says...

THANK YOU THUNDERBIRDS

INTERNATIONAL RESCUE PUT OUT FOREST BLAZE

COMPANY Chief Jack Farrel thanked the Thunderbird team today for the fantastic rescue which pulled him from the heart of the forest blaze which has blackened ten thousand square miles of the Canadian fir forests over the last three days.

As the massive Thunderbird machines took off for their secret base after putting out the fire, Farrel's words were echoed by a thousand farmers and homesteaders whose lands bordered the fire ravaged area.

This is the first time that I have covered a Thunderbird's rescue, but from now on I will be on constant stand by waiting for International Rescue to go into action. Wherever they are, so too will I be, bringing you pictures of the greatest rescue team in the world.

Full report pages 10, 11 12.

LADY PENELOPE SUCCESS

A JUBILANT Lady Penelope Creighton-Ward swept into TV 21's offices yesterday on one of her occasional visits.

Bubbling with enthusiasm, Penny gave a quick report on the fantastic success of her new girl's publication called Lady Penelope.

As usual, Penny was soon on her way again, this time flying to America to arrange a competition with David McCallum of UNCLE, who will be visiting this country this month.

CORGI MODEL CLUB NEWS

EVERY WEEK PAGE 19